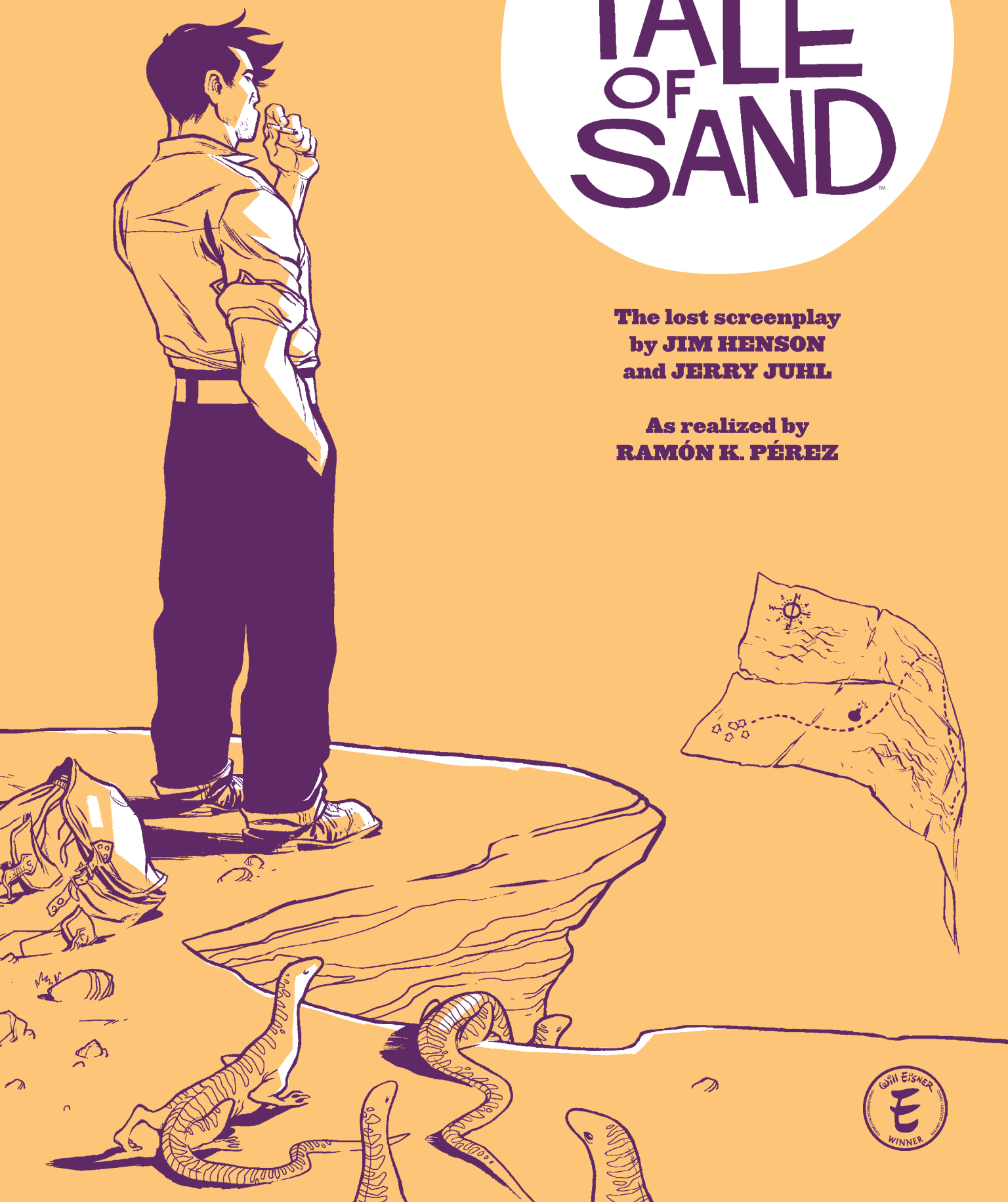
Jim Henson's TALE OF SAND

The lost screenplay
by JIM HENSON
and JERRY JUHL

As realized by
RAMÓN K. PÉREZ



Will Eisner Comic Industry Awards WINNER

STOP

TALE OF SAND OPENING

The desert. A long, long shot of sand and sagebrush. The wind blows stray tumbleweed across the dunes. Way off in the distance is a tiny desert town, no more than a few dozen buildings[illegible] in the fa[illegible].

As the c[illegible] gaudily [illegible] hits big[illegible]ng. The band [illegible]town. In the ba[illegible]ery small des[illegible]a sign in [illegible]ck parked [illegible]y, or it could [illegible]in such town[illegible] roadway, looks lik[illegible]

It is obv[illegible]s filled with town[illegible]ressed in their [illegible]banddoned dance, vag[illegible]stand about cla[illegible]ng. [illegible] [illegible] [illegible]ng table to [illegible]

women and children. Across the street a saloon has flung open its doors and is supplying beer and liquor for the men.

Gradually we become aware of a figure in the middle of the dance

Archaia and
The Jim Henson Company
proudly present

Jim Henson's™

TALE OF SAND™

Written by JIM HENSON and JERRY JUHL

As realized by RAMÓN K. PÉREZ

Colors by IAN HERRING with RAMÓN K. PÉREZ

Lettering and font design by DERON BENNETT based on the handwriting of JIM HENSON

Edited by STEPHEN CHRISTY

that does not seem to belong. It is Mac, a muscular, ~~though~~ ~~slightly~~ stocky man in his late ~~forties or early fifties~~ thirties.) - ? young

His face is weathered and ruddy from long exposre to the desert climate. [redacted]

Mac does [redacted] e certain [redacted] happy throng, [redacted] apparent [redacted] several [redacted] the direct [redacted] into the [redacted]

As the [redacted] the back an [redacted] weakly. Suddenl [redacted] gin carryin [redacted] he end of [redacted] ~~aloon who~~ is pass [redacted] e, but ~~xxx~~ mis [redacted] a drink as he p [redacted] speople flock b [redacted] wn the street. [redacted] odd things [redacted] uzzled and a l [redacted] ll boy holding [redacted] k doorway [redacted] ng a straight razor.

The procession reaches the ~~xhxxxx~~ sheriff's ~~fx~~ office.

The sheriff stands benevolently in the doorway. He is ~~older~~ an older man

Additional inks TERRY PALLOT, ANDY BELANGER, NICK CRAINE, WALDEN WONG, and CAMERON STEWART

Additional colors JORDIE BELLAIRE and KALMAN ANDRASOFSZKY

Additional artistic assistance MICHELE ASSARASAKORN

Assistant editor CHRIS ROBINSON

The Jim Henson Company archivist KAREN FALK

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Book Design by Eric Skillman.

~~then Mac~~, probably in his ~~sixties~~ late fifties. His gray hair is thinning considerably. He wears his badge prominently displayed on his black leather vest. The men deposit Mac on the porch o rmly.

" Co

Ahh, er

I' bout
ti

The she or on
the che riff's
office battered
desk in ells.
Inside leap
to the
like an y.

~~Sheriff~~
Sh

The men turns
quickly s.

No ared
the map for you.

+ MAC:

Map.....?

The steriff pulls a mapfrom the desk drawer. He has also

FOREWORD

Jim Henson first expressed his creative sensibility with a pencil and paper, watercolor and scratchboard. Along with assignments for his high school art class, he drew cartoons and designed graphics for school publications, theater department posters and programs. In 1954, at the age of 17, Jim's infatuation with television led to an audition for a children's show requiring puppets, so he moved into the world of three-dimensions using fabric scraps, plastic and wood. This launched a life-long career using puppets on the screen to tell stories, entertain, teach and communicate ideas.

Jim's work in the 1950s focused on developing and performing characters for his local television show *Sam and Friends* and for television commercials. At the same time, his active imagination and creativity led to exploration of other forms of artistic expression, particularly on film. He acquired a Polaroid camera and experimented with it, capturing images of reflected light from a candle, speeding traffic or shadows from trees. He manipulated photos, adding color or smearing them as they developed. Jim also used his Polaroid camera to document his brother juggling or riding a bike, and he photographed his friends at the University of Maryland as they performed on stage before sets that he designed. He strove for visual impact or to capture motion, and a few years later, he purchased a 16mm Bolex camera to start making moving images. Now, he could harness the ideas in his head and commit them to film with an added audio track, demonstrating his acute awareness for the relationship between sounds and images. He could make his pictures move while imbuing them with music and poetry.

As he moved into the 1960s, Jim's creative output exploded, leading him in several directions. His puppet work was expanding into longer-form projects and was gaining a national audience. His television commercials went from a length of eight seconds to sixty seconds and featured an increasing variety of characters and settings. On the film side, Jim was looking beyond his childhood love of Disney animation to the innovations of John Hubley and Norman McLaren who were using

unorthodox techniques to visualize abstract ideas on film. In the summer of 1960, Jim bought a sophisticated animation stand and set it up in the home workshop he shared with his wife and performing partner, Jane. He began experimenting, making filmed images that he married with his puppet pieces on *Sam and Friends*, and creating elaborate home movies that featured illustrated title sequences and Christmas trees that decorated themselves. Jim began moving pieces of colored paper and painting on a board under the camera. "I would just paint a couple of strokes and take a frame or two of film, and I would be able to watch this painting evolve and move," he explained. "From that time forward, I lost interest in straight painting as such because the aspect of movement in animation was so much more fascinating."

The aural side of Jim's imagination was as vibrant as his visual sense, and the sounds he added to his films carried equal weight in the creative process. With his reel to reel tape player, he meticulously charted the harmonies and sound effects to match each frame of motion. He was naturally musical and enjoyed collaborating with musicians and composers to create tracks for his projects. For some of his early pieces, Jim worked with jazz great Chico Hamilton, creating music to describe the feelings and emotions represented by the abstractions on film. Later experiments were inspired by his work on his Moog synthesizer both with his *Sesame Street* colleague Joe Raposo and electronic music pioneer Raymond Scott.

As Jim and Jane began to have children, Jim decided to bring on another performer to expand his creative team. In June 1961, at the Puppeteers of America festival in Asilomar, California, the Hensons met Jerry Juhl, a young puppeteer and writer. In Jerry, Jim found someone with a comic sensibility and world view that meshed easily with his. Jim's focus on the visual representation of his ideas and how the impact from the screen could be strongest complemented Jerry's concentration on characters, comedy and words. Though from opposite coasts, they had similar tastes and influences; both were fans of Stan Freberg, Ernie Kovacs, and *Rocky and Bullwinkle*, and underneath the zaniness, Jim and Jerry shared a sense of decency and desire for their characters to connect in a real way with the audience. By 1964, Jim had expanded his team to include master puppet builder Don Sahlin and young performer Frank Oz. As a group, they were pursuing Muppet television projects and creating

SHER:

(STILL HAPPY, AS IF HE IS SAYING NOTHING WRONG) That's right.

hundreds of television commercials. Jim's character Rowlf, built by Sahlin, performed with Oz and expertly written for by Jerry Juhl, had become a national celebrity.

During this period, Jim spent considerable time alone drawing up a 24-page storyboard for what would be his most acclaimed film work of the period, *Time Piece*. Unlike his first personal statements on film that were animated, *Time Piece* was live-action and featured a humorous dramatic narrative about a man (played by Jim) trying to keep pace with the modern world. Jim brought the story to life using stream-of-consciousness editing, with quick cuts representing the action moving through the main character's head from his sick bed to a restaurant to a jungle to a car race. Brief sequences of abstract animation bridged one scene to the next, creating a nine-minute tour de force representing Jim's vision. While the team helped produce it, it was an example of Jim's very personal creative expression, and he was gratified when it won several film festival awards and, in 1965, was nominated for an Academy Award in the short film category.

After the success of *Time Piece*, Jim and Jerry started to explore ideas for feature films that could marry Jim's visual ideas with Jerry's interest in writing humorously about modern themes of alienation, social upheaval and industrial automation. In 1966, they wrote a script for an hour long surreal drama called *The Cube*, which was eventually produced for NBC in 1969. A story about a man stuck in a windowless room, powerless to exit with the various people that visited him inside, it allowed Jim to visually represent being trapped in your thoughts and took advantage of Jerry's talent at writing a structured piece of theater permeated with humor. Many years later, Jerry said that a lot of people were writing paranoid pieces at the time "...about people trapped in situations and thinking they got out, and then discovering that they didn't." The riotous visuals of *Time Piece* and the deliberate blank slate of *The Cube* represented contrasting ways to imagine thought processes and two different modes of filmmaking that Jim was pursuing.

In a burst of productivity, Jim and Jerry pursued their interest in longer-form pieces and wrote up numerous projects during 1967 and 1968. Some included monsters and Muppet characters for family audiences while others were more abstract with sophisticated themes. The most

DESK. There is a loud knock at the door. A man with his head in the door. Man: "Sheriff - excuse me - it's time."

SHER:

Well, son, ~~It is time~~ Again, congratulations boy. (HE SLAPS MAC ON THE BACK) Time to go now boy.

xxxxxHexleadsxMacxtoxthexdoorx

HE LEADS MAC TO THE DOOR.

SHER:

"Oh, one more thing. Don't trust the man."

(CUT TO

WAITING.

A HUGE

OUT A PA RAPH.

MAC STA

AWAY BY LE

THROUGH

FOLLOW EET.

AS THE

RUSH OU YING

A SOUS

JOIN IN PHERS

BEGIN A BULBS

IN MAC'S ROUTE,

MANY OF OOD

LUCK",

HE LOOKS ILIAR

FACE, O

THEY TU W,

COMPLETI AND

FILM CR E

fully-realized project was a feature-length screenplay called *Tale of Sand*, combining the look, sound and pace of *Time Piece* with the themes of *The Cube*.

Visually vibrant with quickly changing scenes, the absurd events in *Tale of Sand* took place in the American Southwest, a setting that inspired Jim and that he used many times, most significantly in *The Muppet Movie*. The incongruity of the action with the location underlined the humor, and the off-beat take on the western genre spoke to Jim and Jerry's love of parody. Satisfied after several drafts, they sent the script to the William Morris Agency and a variety of producers. While praised for its originality, no one was prepared to make the film.

For the moment, *Tale of Sand* was filed away. Jim started work on the first season of *Sesame Street*, and he focused his creative energies on developing entertainment programs featuring his Muppets for adult audiences, looking toward *The Muppet Show*. In 1974, he and Jerry made some revisions to the *Tale of Sand* screenplay, and Jim's agent, Bernie Brillstein, made another effort to find an interested financier. Again, there were no takers and the script was set aside. Jim and Jerry were finding success with their Muppet efforts, creating two specials and then, in 1976, starting *The Muppet Show* series.

Clearly, *Tale of Sand* resonated with Jim and Jerry, and despite the fact that it was never produced, they felt it was a strong and successful creative effort. The screenplay's metamorphosis to a graphic novel is an innovative and fitting tribute to Jim Henson and Jerry Juhl and their productive partnership.

Karen Falk
Long Island City, New York
June 1, 2011

Since 1992, Karen Falk has served as the Archives Director and historian for The Jim Henson Company. Working with The Jim Henson Legacy, she curated the Jim Henson's Fantastic World traveling exhibition and has organized other Henson exhibits for museums, galleries and universities around the country. In addition, Falk has contributed to numerous publications, documentaries, web sites and DVD releases relating to the life and work of Jim Henson.

RUSHING TO MEET MAC AS HE WALKS.....A TOP HATTED MAN GIVES HIM A KEY TO THE CITY, A HAWAIIAN GIRL R SHES UP ANDHANGS A LEI ROUND HIS NECK, A LITTLE GIRL PRESENTS HIM WITH A BOUQUET OF RED ROSES, A FRENCHMAN KISSES HIM ON BOTH CHEEKS. MAC LOOKS UP INTO THE SKY AND SEES THAT A SKYWRITER HAS WRITTEN

"Good Luck"

"~~GO IN PEACE~~" ABOVE THE TOWN.

THE PROCESSION REACHES THE EDGE OF TOWN. AT THIS POINT THE ROAD ENDS COMPLETE... FOR A SET OF TIRE TRACKS THAT WANDER ... EN CHALKED ACROSS ... THE TWO... FUL NOT TO STEP ... A MURMER, ...

(A...

We ... we have to ... ds of adv... hav... pro... RMLY)..... cro... on. Cro... tes. (MA... THE LINE.) Go ...

MAC STE... THE CROWD SC... PLAY, FIRECRAC... NG THE LINE, WA...

(SCREAMING ~~OFF~~ OVER THE CROWD)" Run ... .run.... Ten minutes!!!!!!"

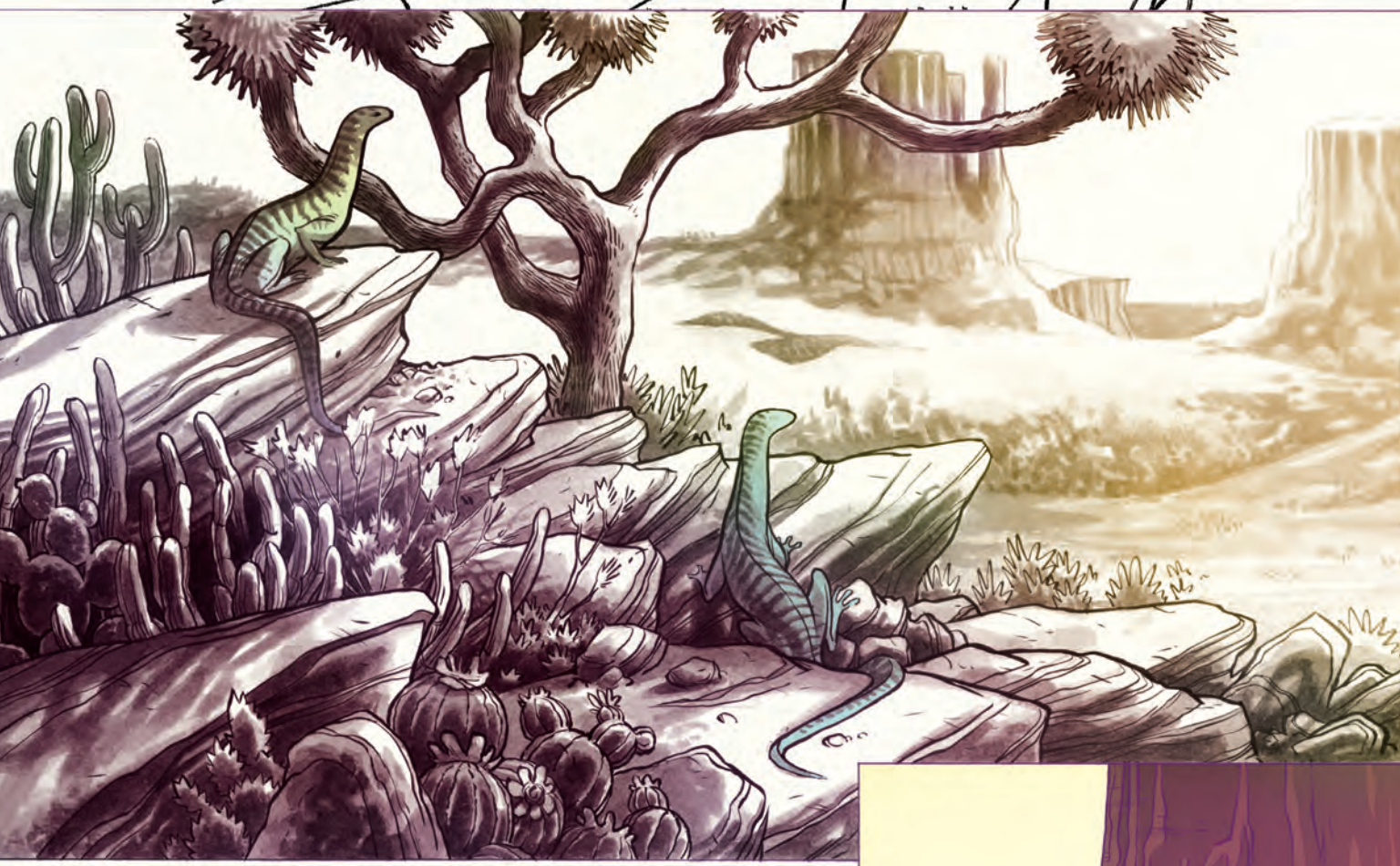
A NOTE OF INTRODUCTION

TALE OF SAND is a surrealistic comedy-drama. Most of the film would be shot on location in the desert of the Southwestern United States.

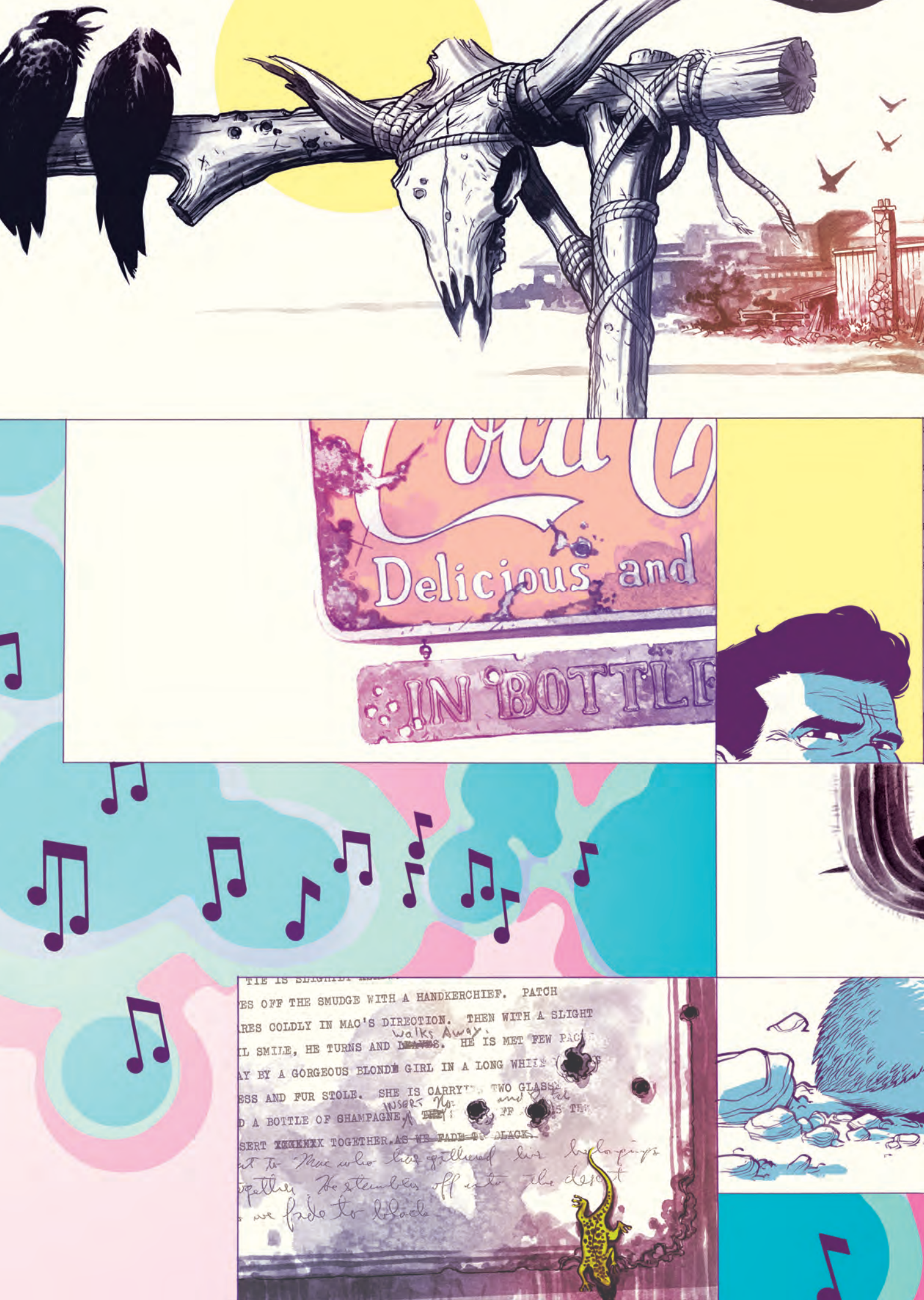
There are many shots contrasting the vast desert lands with the incongruous situations. The mood of the photography is sometimes frighteningly realistic.

There is very little dialogue - and the sound effects are all slightly exaggerated - as they would be in the desert.

ON, THE CHILDREN JUMP UP AND DOWN. MANY OF THE WOMEN ARE



OUT THE CROWD OF PEOPLE GATHERED BY THE
THERE IS SILENCE. ONLY THE WIND. MACK
HIS SLEEVE AND STARES AGAIN AT THE TOWN
IN THE FAR DISTANCE, WE HEAR THE THE HY
SLOWLY, A SMALL BLACK SPECK DETACHES ITSELF FROM THE CROWD AND
STARTS TO MOVE SLOWLY INTO THE DESERT TOWARDS HIM. MAC STARES,
LICKING HIS LIPS. THEN HE TURNS AND RUNS.


Delicious and
IN BOTTLE
ES OFF THE SMUDGE WITH A HANDKERCHIEF. PATCH
RES COLDLY IN MAC'S DIRECTION. THEN WITH A SLIGHT
Walks Away.
IL SMILE, HE TURNS AND LEAVES. HE IS MET FEW PAC
AY BY A GORGEOUS BLONDE GIRL IN A LONG WHI
ESS AND FUR STOLE. SHE IS CARRY TWO GLASS
D A BOTTLE OF SHAMPAGNE. INSERT No. and Patch
SERT TOGETHER. AS WE FADE TO BLACK.
Mac who has gathered his belongings
together. He stumbles off into the desert
we fade to black

TS TO LIGHT HIS
ACROSS THE DESERT.
OH IN TWO. FRANTICALLY
AMBLES XXXXX OFF, KEEPING
SHALLOW GULLY AND JUMPS INTO
HEAD. HE LIES SILENT,
Y QUIET. VERY SLOWLY
S AND PEERS OUT. GUN SHOT.
LONG WAIT. MAC LOOKS AROUND
THE XXX AIR TO SE IF HIS
GRABS THE
THEM OVER HIS HEAD.
ACHINE GUN FIRE. MAC

-9A-

LOWERS THE ROSES, WHICH ARE NOW C
CRAWLS ON HIS HANDS AND KNEES DOW
BEHIND A SAND
THE TOP OF THE DUNE. HE CATCH
ING ON TOP OF AROCK OUTCR
ISTANCE. A BULLET WHISTLES OVER
OFF, CRAWLING AND RUNNING, DODGIN
TRYING TO SNEAK UP BEHIND HIS ASS

HIS LIPS. OCCASIONALLY HE TAKES IT OUT OF HIS MOUTH AND
LOOKSX AT IT LONGXINGLY. SUDDENLY HE COMES TO A SMALL,
CRUDLEY LETTERED SIGN MOUNTED ON A POST IN THE DESERT.
IT IS AN ARROW THAT SAYS "FREE MATCHES". MAC CAN'T
BELIEVE IT, BUT HE RUSHES OFF IN THE DIRECTION OF XX
THE ARROW. SURE ENOUGH, A FEW HUNDRED YARDS AHEAD,
XXXXXXX IS A SMALL TABLE SITTING IN THE SAND. MAC
XXXXXXX RUSHES TO THE TABLE. IT IS HEAPED WITH MATCHES.
AS MAC REACHES FOR THEM, HE STOPS AND LISTENS. THERE
IS A STRANGE CRACKING SOUND. SUDDENLY THE GROUND
BEGINS TO SINK. MAC RUNS FRANTICALLY, AND JUS
TO SAFETY. HE HAD BEEN STANDING ON A WEA
Y SAND, WHICH HID A HUGE PIT
MAC LOOKS AT THE TRA
AND WALKI

XXXXXX
IS STAN
BE IMMA
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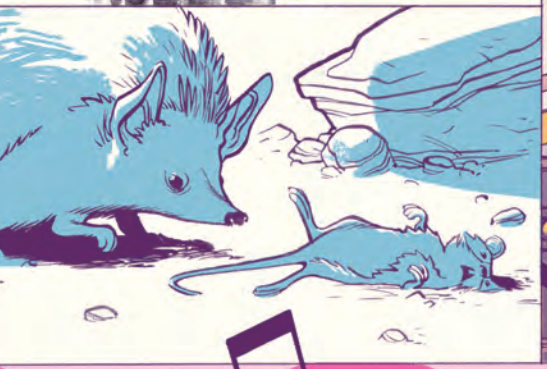
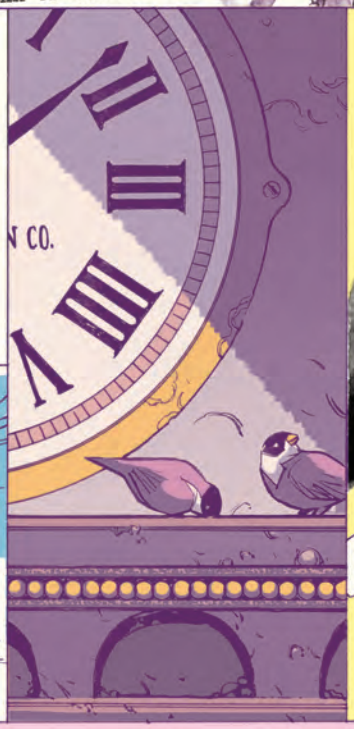
CLICK O
MOMENT
A BOMB
CARTOON
ICKLY

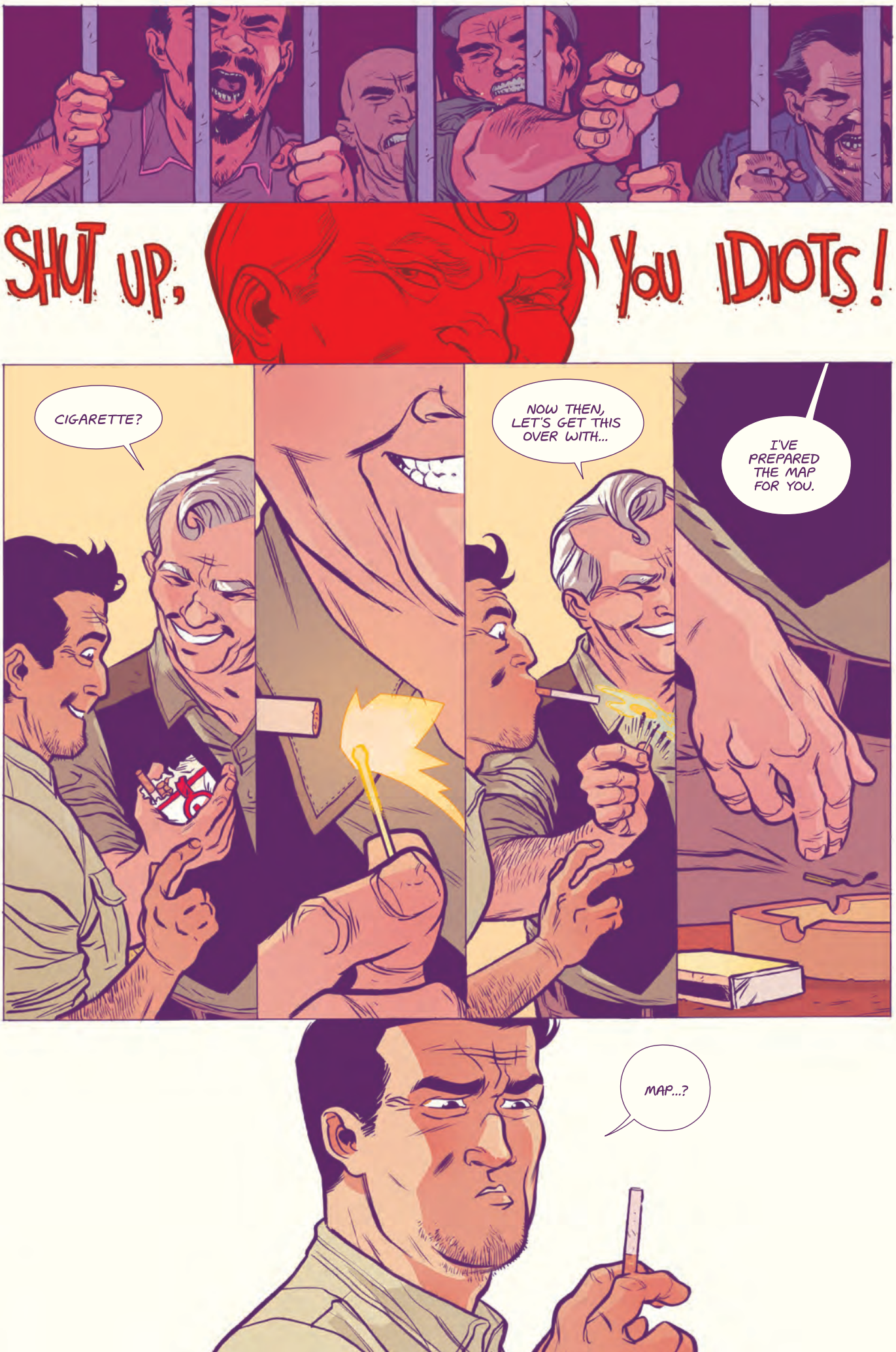




GENERAL
BEER
5¢

BISTRO
STEPHANO

CONGRATULATIONS, BOY. THIS IS A BIG DAY FOR US.
AHHHH...
ERRR... WELLL...
I'M SHERIFF TATE.
COME IN, SON, COME IN.
IT'S ABOUT TIME FOR YOUR INSTRUCTIONS.


SHUT UP,
YOU IDIOTS!
CIGARETTE?
NOW THEN, LET'S GET THIS OVER WITH...
I'VE PREPARED THE MAP FOR YOU.
MAP...?

SHERIFF
NOW THEN...
IF YOU FOLLOW THE MAP YOU SHOULD BE OKAY.
FOLLOW THE MAP?
TO WHERE?

NOW DON'T GET AHEAD OF ME, SON. REMEMBER THAT THE WORST THING YOU CAN DO IS PANIC. IF YOU DON'T PANIC YOU'VE GOT A REAL CHANCE OF MAKING IT.
MAKING...
...IT?
NOW, WE'RE HERE...
IF YOU CAN GET HERE, TO EAGLE MOUNTAIN, YOU'LL BE SAFE.
SAFE?

THAT'S RIGHT.
ERRRR...
WHAT'S THERE?
HERE'S YOUR MAP. GUARD IT CAREFULLY AND FOLLOW IT.
YOU'RE DUE TO START IN FIVE MINUTES.
YEAH, BUT...
PUFF
OH, AND I CAN GIVE YOU A WORD OF ENCOURAGEMENT.
YEAH?
YOU'LL HAVE A FULL TEN MINUTES HEAD START.
ON WHAT?

WE'VE PUT SOME SUPPLIES IN YOUR RUCKSACK. FOOD, WATER, AND A FEW OTHER THINGS YOU'LL NEED.
SHERIFF, EXCUSE ME...
IT'S TIME.
AGAIN, CONGRATULATIONS BOY. TIME TO GO NOW.
OH, ONE MORE THING...
DON'T TRUST THE MAP.

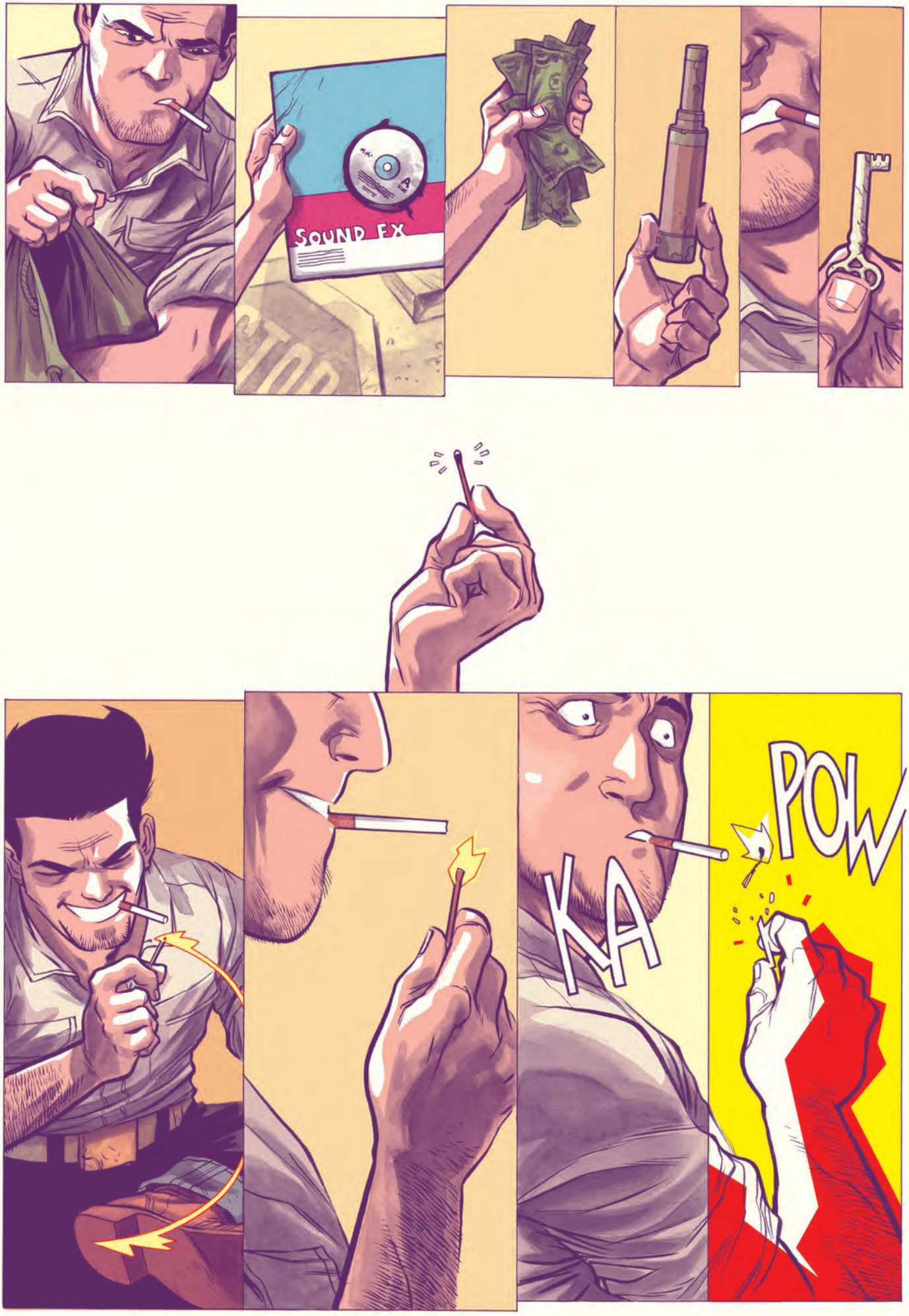
GOOD LUCK
WE ♥ YOU!

PRESS
OD
CK
YOU

Goodbye
WELL, THE TIME HAS COME. IT IS A GREAT HONOR THAT WE HAVE TO SEND YOU FORTH.
I CAN OFFER YOU NO FURTHER WORDS OF ADVICE, EXCEPT TO REMIND YOU THAT YOU WILL HAVE THE FULL TEN MINUTES HEAD START. THIS I CAN PROMISE. AND NOW, SON... CROSS THE LINE.
GO ON.
CROSS THE LINE, SON.
ONLY TEN MINUTES.

RUN, BOY.
You're the Best
GO
RUN.
RUN, BOY...
RUN
TEN MINUTES!
RUN!

STOP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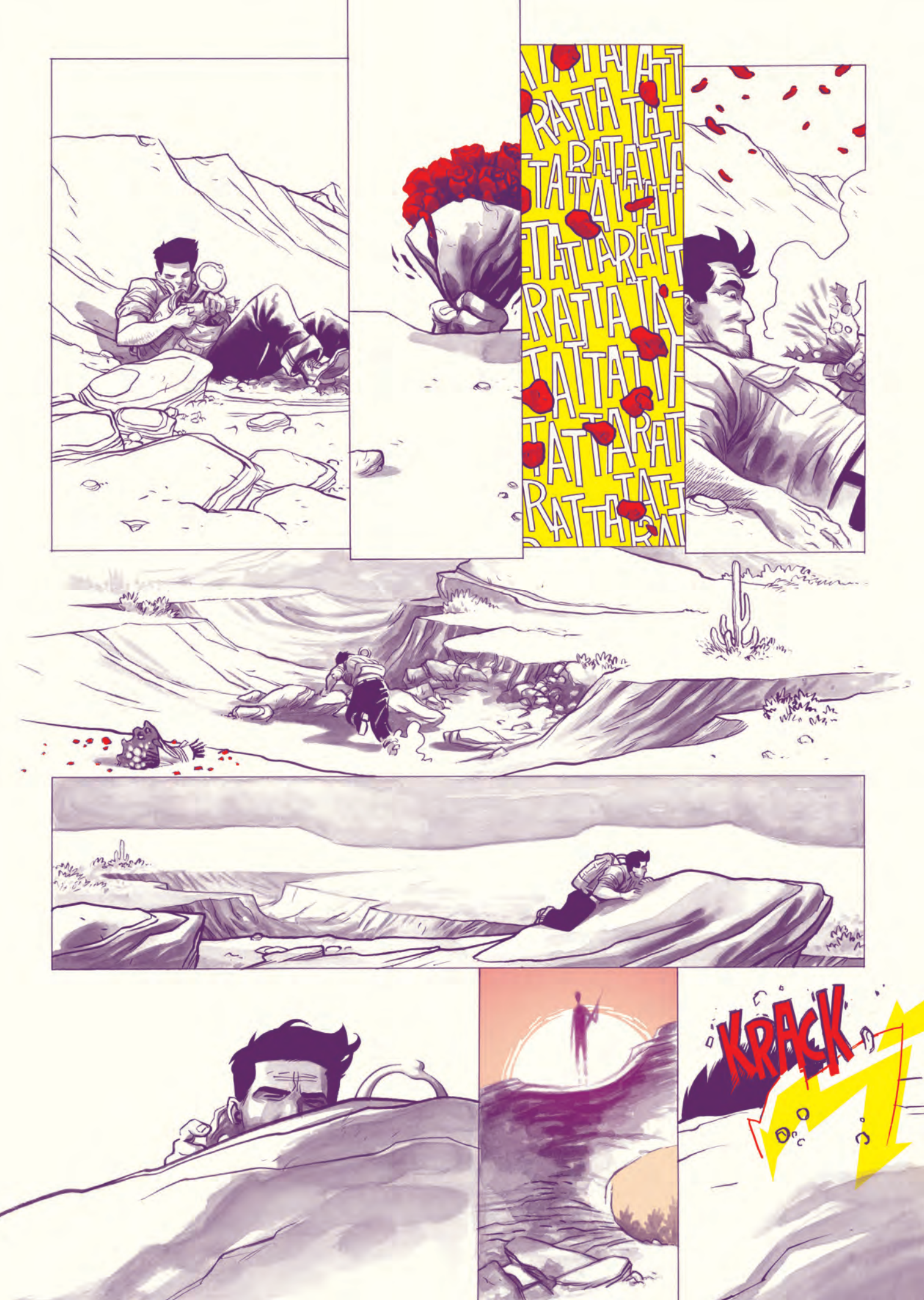
POW

KA-
POW POK
PAF
KAPOW
PAK
KAPOW
KAPOW POK


RATTA
KRACK

KRAK
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PAK
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PANG
KAPOW
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POK
PAK
KPOW

SNAP
CRACK

SNAP
SNAP
SNAP
SNAP
SNAP
SNAP
SNAP
SNAP
SNAP
SNAP
SNAP
SNAP
SNAP
SNAP
SNAP
SNAP
SNAP
SNAP

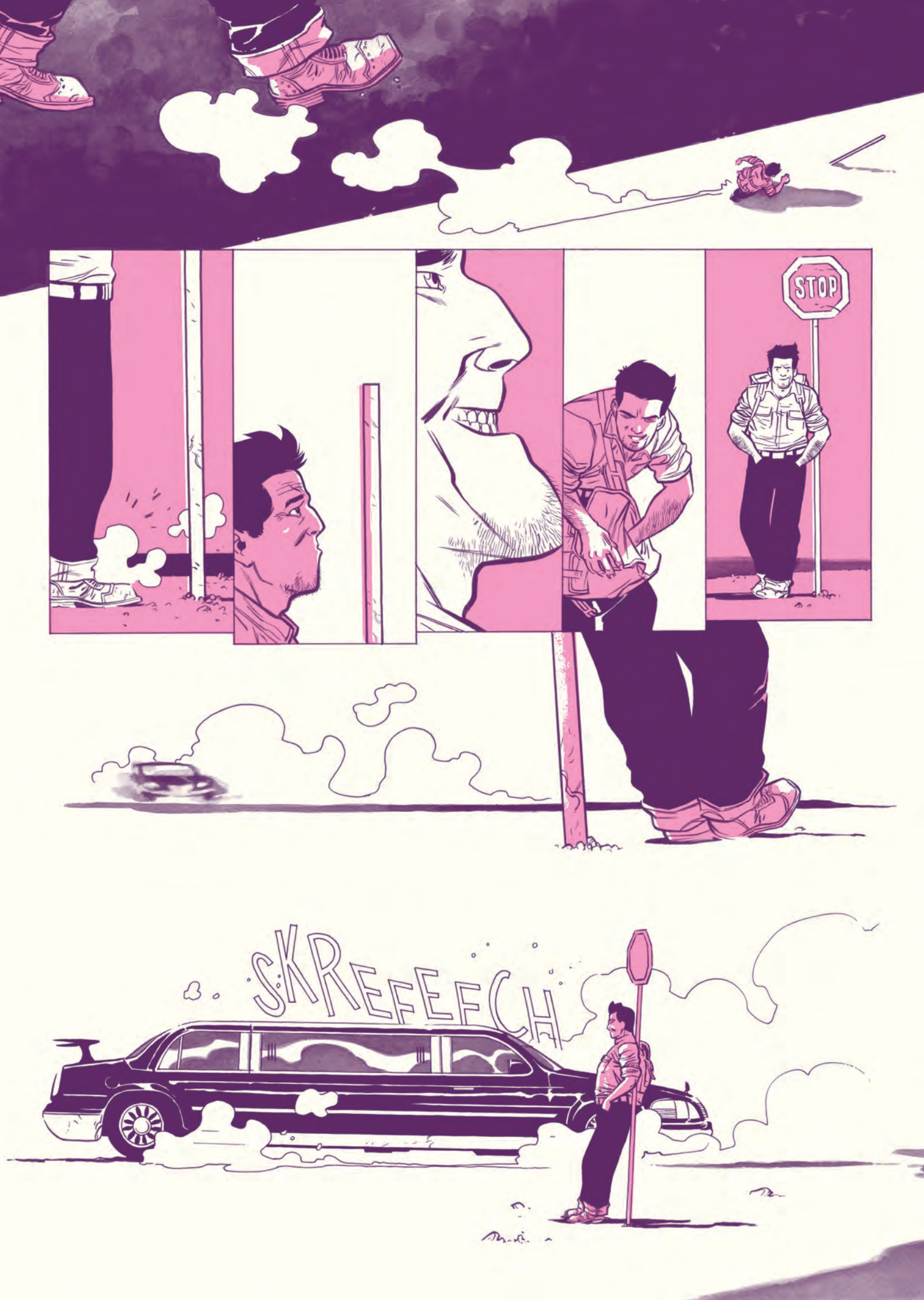
BOMB
PAF

OMR
BOOM

face for the first time. He ha , aristocratic
face, accented by a meticulo med black goate
He wears a patch over on rfect

VROO-
VROOOOOOOOO
MMM

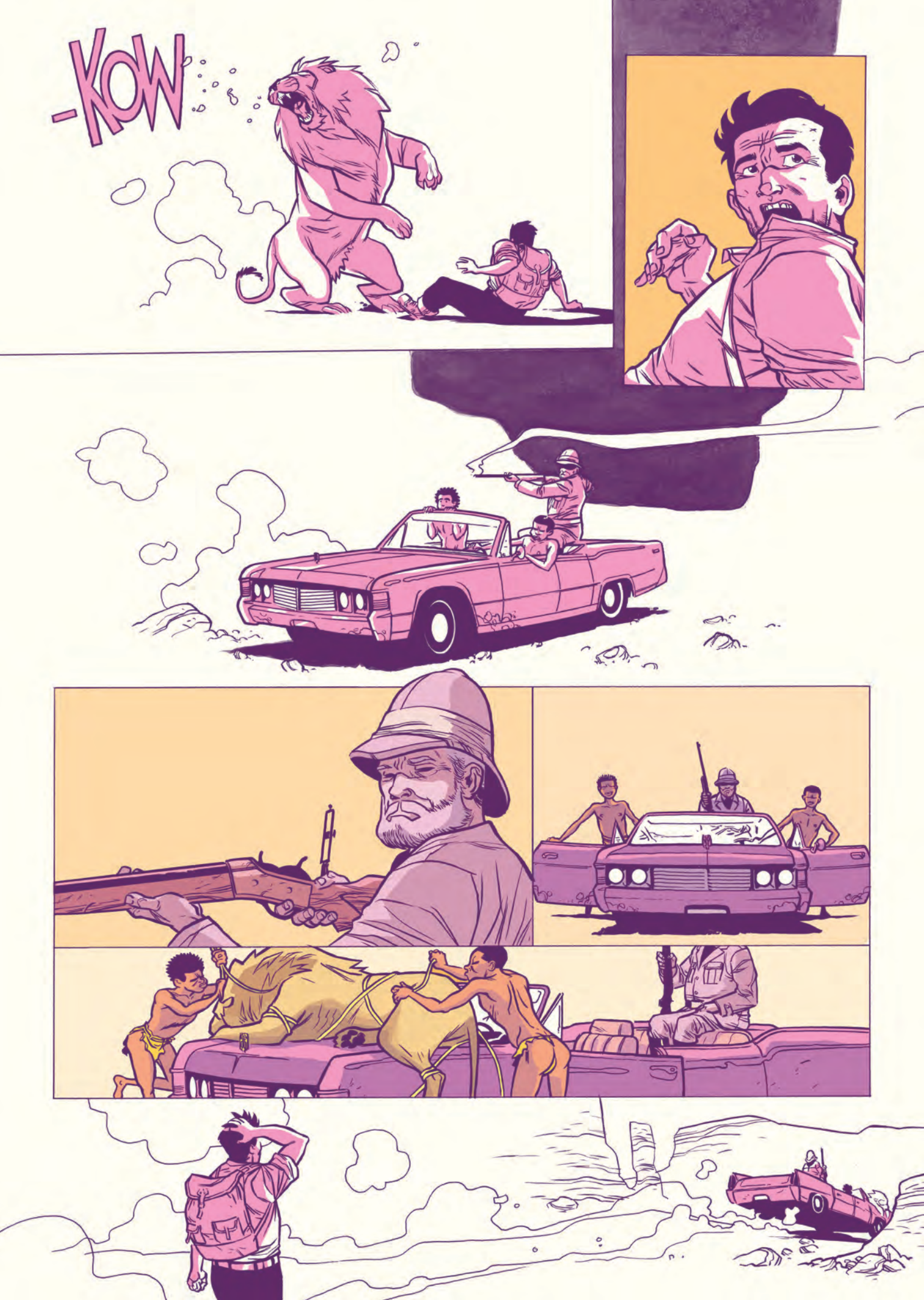
ZROOOM
WOOOSH
ZRAM
WISH
THROOOM


STOP
SKREEEEECH

CLICK

ZROOM
STOP

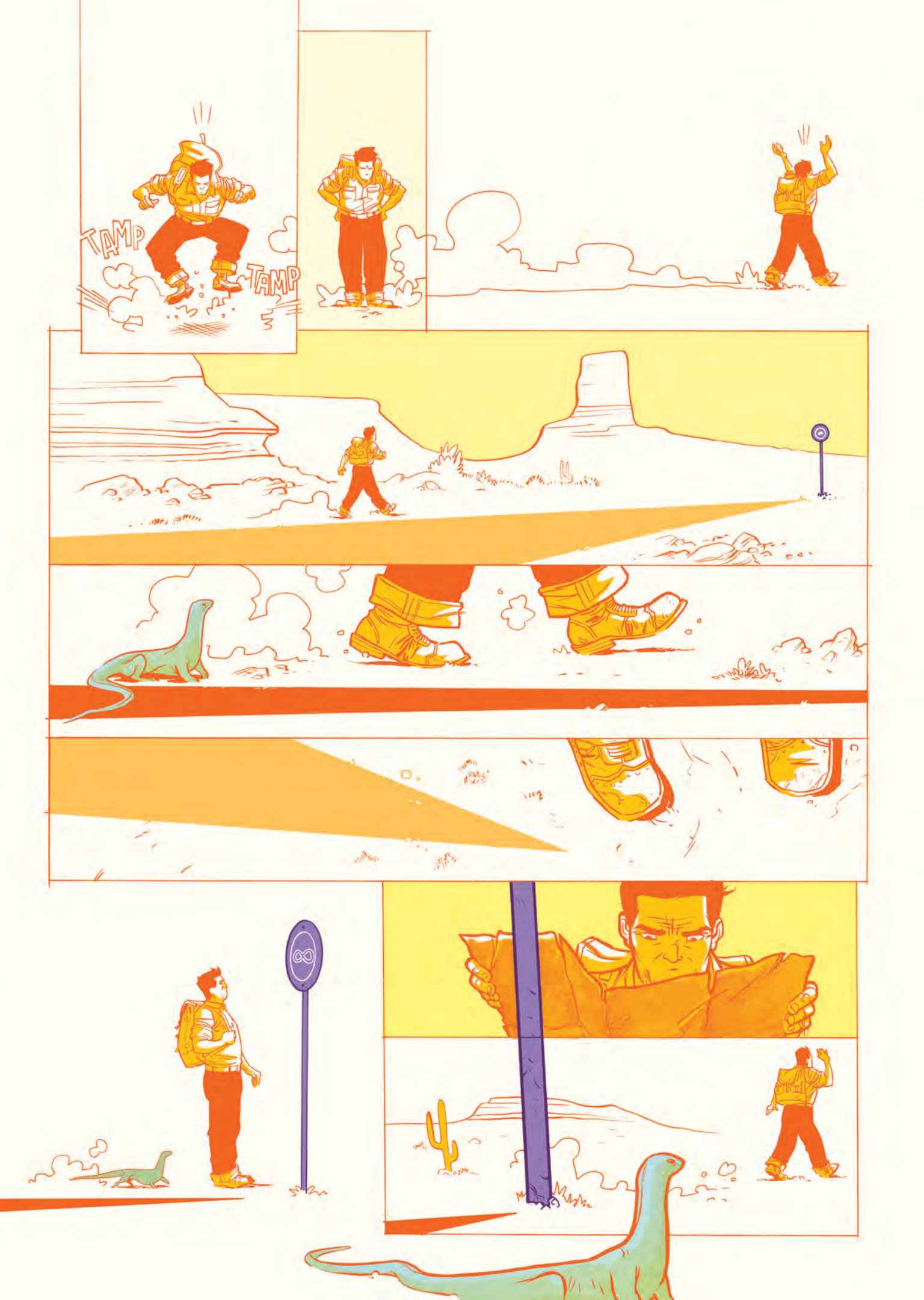
KRAK-


-KOW

Henri's
CAFÉ AU FRANCAISE
☆☆☆☆
¼ MILE

CREEAAAAAK

TABLE FOR ONE, MONSIEUR?
ERRRR... WELL... NO... I'M NOT DRESSED FOR IT.
AHA! MONSIEUR DESIRES THE INFORMAL LOUNGE. IT IS DOWNSTAIRS. STEP INTO THE ELEVATOR...
GOING DOWN!
BING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GROWL
SPLOOSH
TAMP
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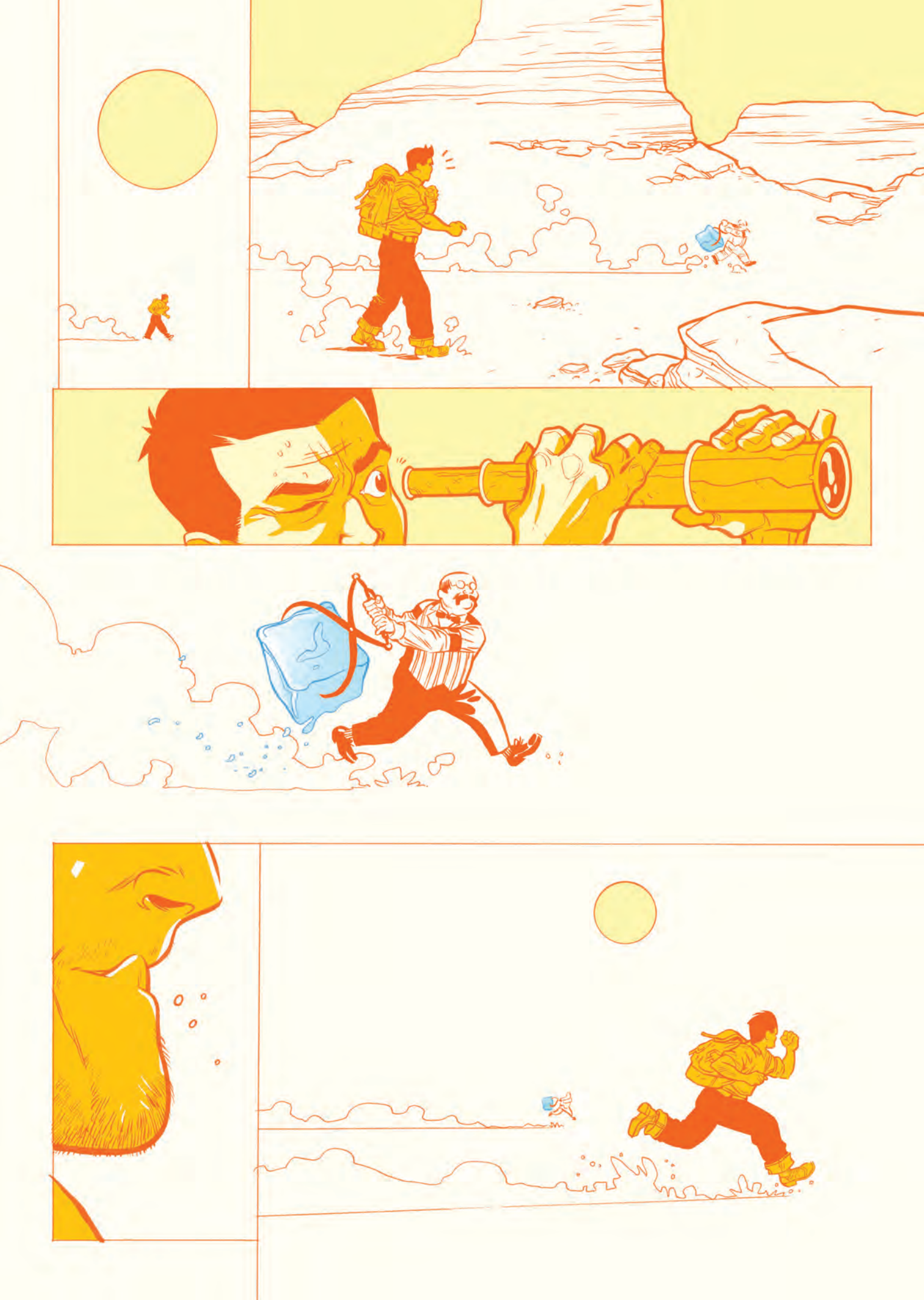


PLINK
WELL?
...

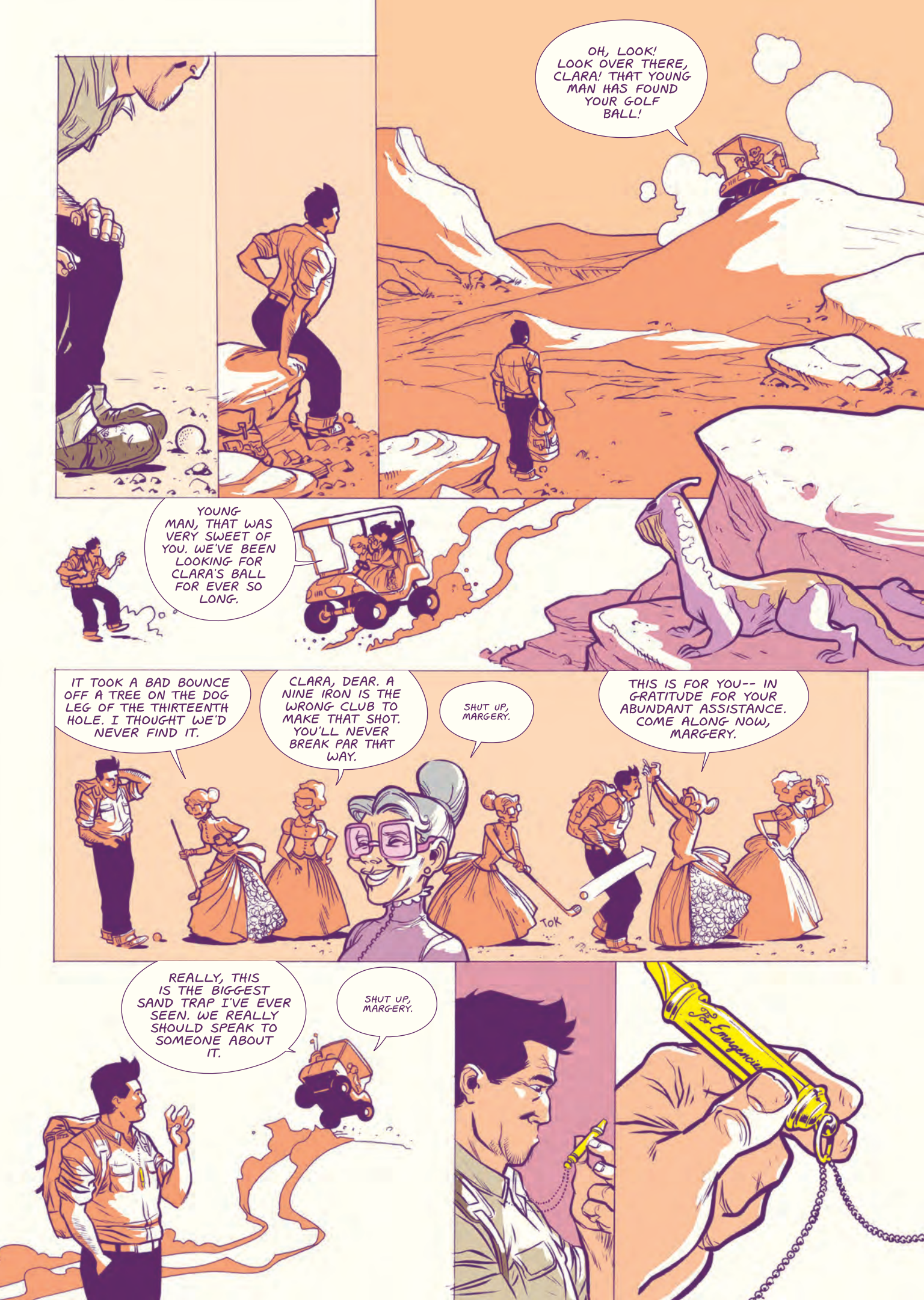
PLAF
BOF

DON'T DRINK THE WATER. IT'S SALTY. FOR THE SHARKS, YOU KNOW.

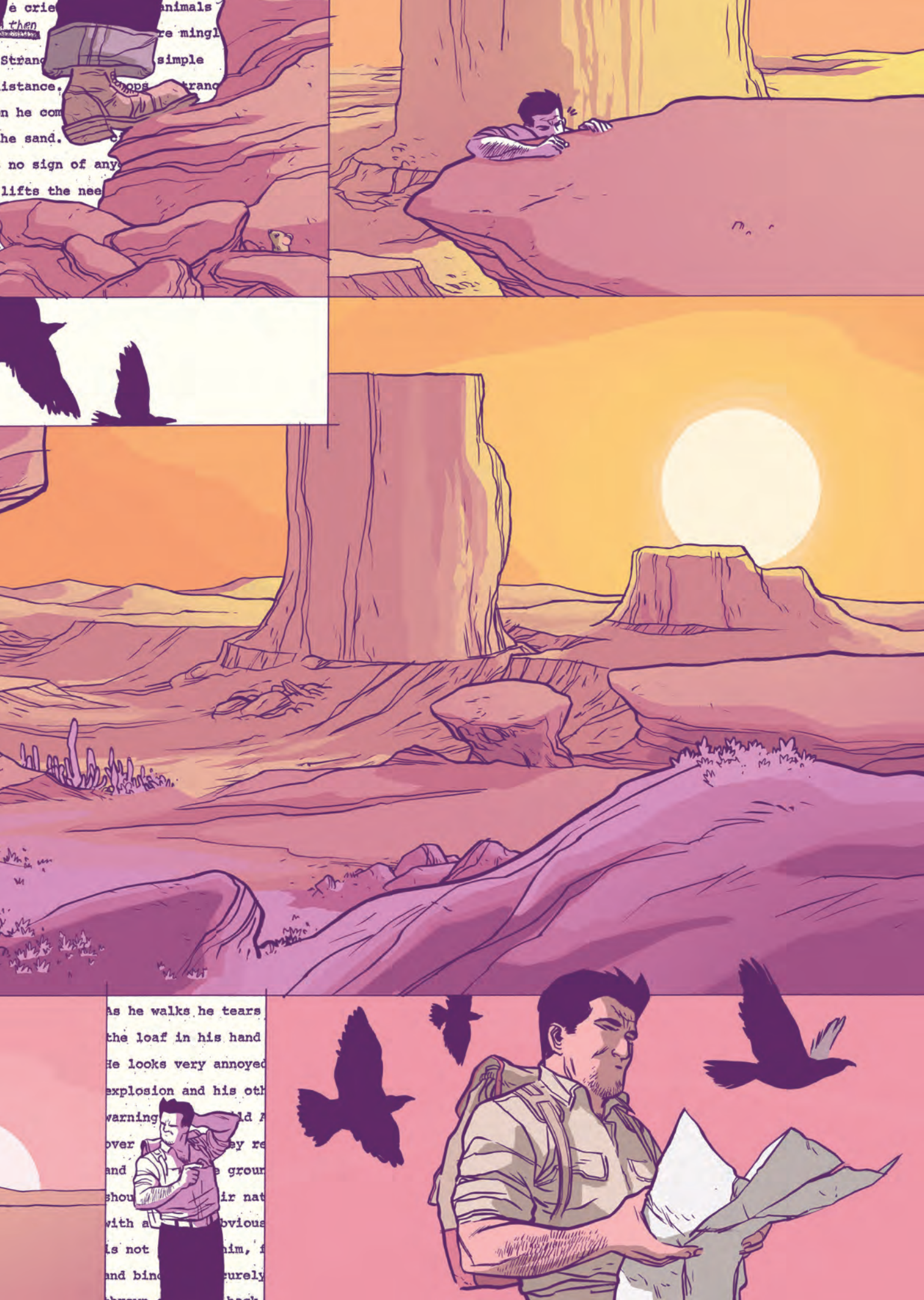
RING
RING
RING
RING
RING
RI-
CLICK
KCHUNK
KCHUNK
KCHUNK

CLICK
TUNK

CLICK
TOK


OH, LOOK! LOOK OVER THERE, CLARA! THAT YOUNG MAN HAS FOUND YOUR GOLF BALL!
YOUNG MAN, THAT WAS VERY SWEET OF YOU. WE'VE BEEN LOOKING FOR CLARA'S BALL FOR EVER SO LONG.
IT TOOK A BAD BOUNCE OFF A TREE ON THE DOG LEG OF THE THIRTEENTH HOLE. I THOUGHT WE'D NEVER FIND IT.
CLARA, DEAR. A NINE IRON IS THE WRONG CLUB TO MAKE THAT SHOT. YOU'LL NEVER BREAK PAR THAT WAY.
SHUT UP, MARGERY.
THIS IS FOR YOU-- IN GRATITUDE FOR YOUR ABUNDANT ASSISTANCE. COME ALONG NOW, MARGERY.
TOK
REALLY, THIS IS THE BIGGEST SAND TRAP I'VE EVER SEEN. WE REALLY SHOULD SPEAK TO SOMEONE ABOUT IT.
SHUT UP, MARGERY.
For Emergency

like an
are hea
with a
mus
an
Soo
ing in t
There is
machine and
The record's
a moment, then


then
simple
no sign of any
lifts the nee
As he walks he tears
the loaf in his hand
He looks very annoyed
explosion and his oth
warning
over
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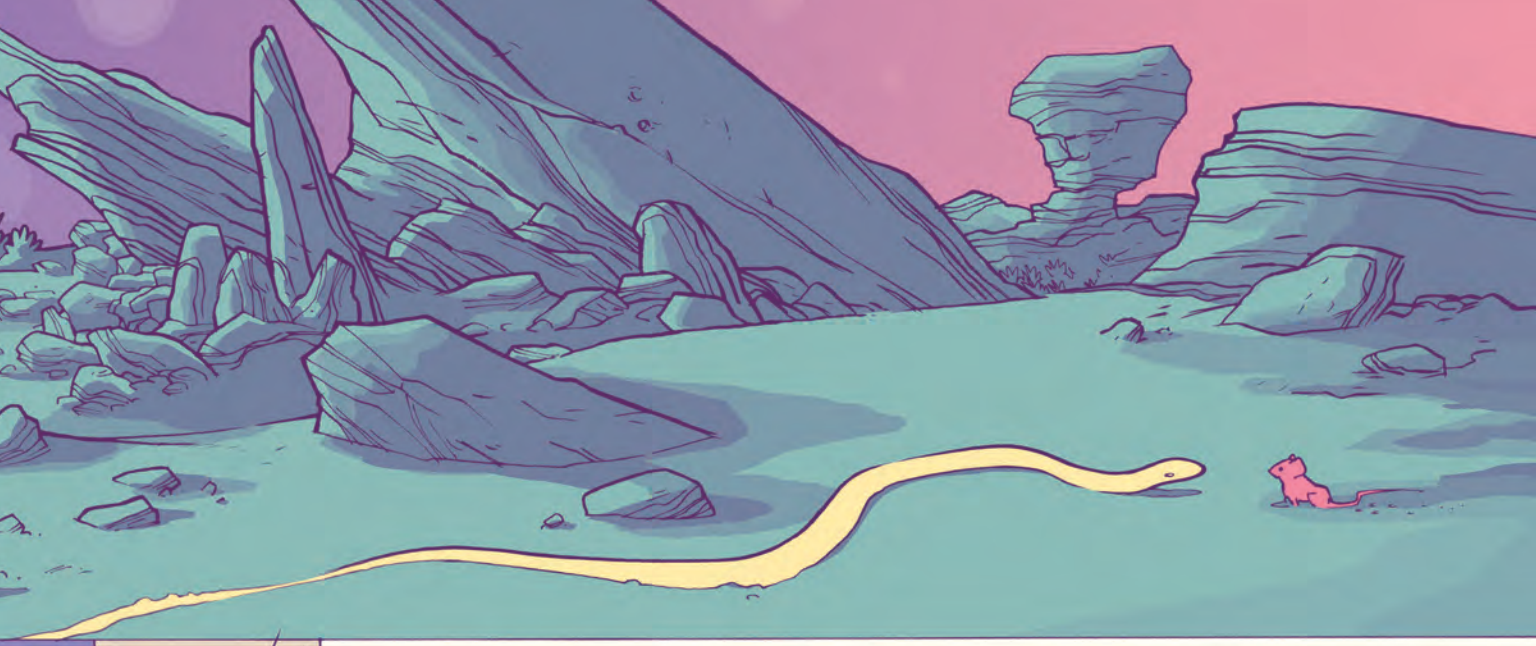
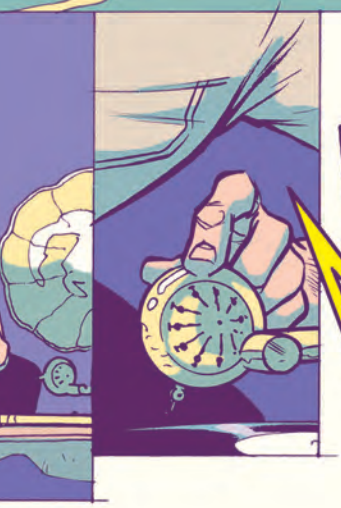
shou
with a
is not
and bin

A
SIDE
STAMPEDE





MROOAR...

SKRITCH
SKRITCH
UNGA
CHUNGA

FLIP
EXPLOSIONS
B
PAF
CHUNGA
SKRITCH
SKRITCH
SKRITCH

SKRICH SKRICH-
-UNGA
CHUNGA
CHUNGA

EXPLOSIONS
B
SKRITCH
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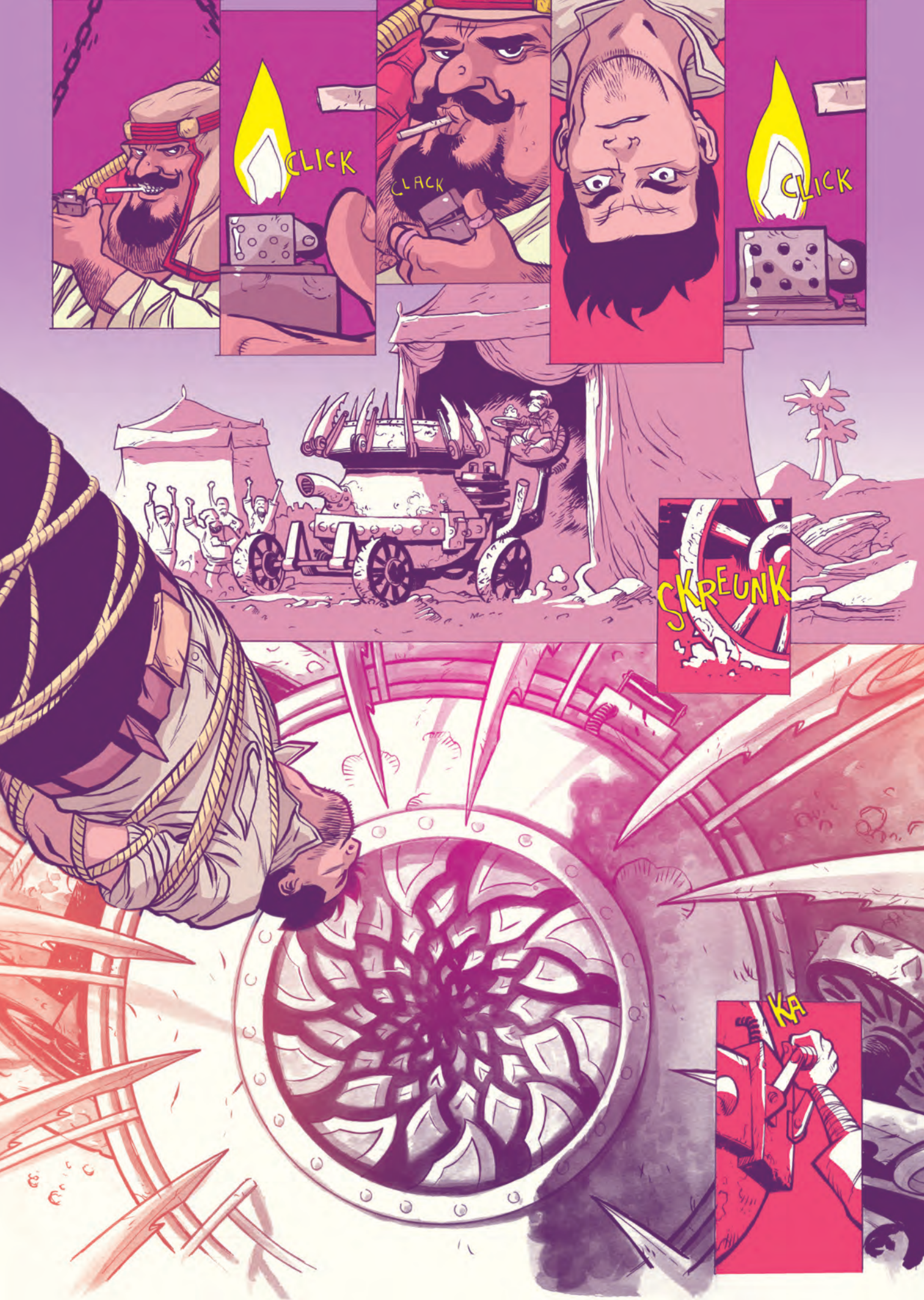
OOF
100

PLAF
TOK

أحضرها لي
ايها الأحمق

كافر


CLICK
CLACK
CLICK
SKREUNK
KA

KLUNK
SHRAKK
SNAP
الماكينه
TUNK
TOK
TUNK
KerTUNK.
TOK
TONK
PLUNK
WHIRRRRR
TUNK
PLOK
TOK
RRRRR

CLICK
WHIIIIIIIIRR

HUGH
STAB
GASH
HAK

POW
THWK
POIT
IF I WERE YOU, FRIEND, I'D GET THE HELL OUT OF HERE.

هاجم
CUT

CUT!
CUT!
THAT'S A WRAP.
EVERYBODY PACK UP!
GUN PROPS
...
100

TOK
66

66
17
KLOK
ZOF
Snap
POW
PAF
Crack
CLICK

CLICK
CLICK
CLICK
CLICK
CLICK
CLICK

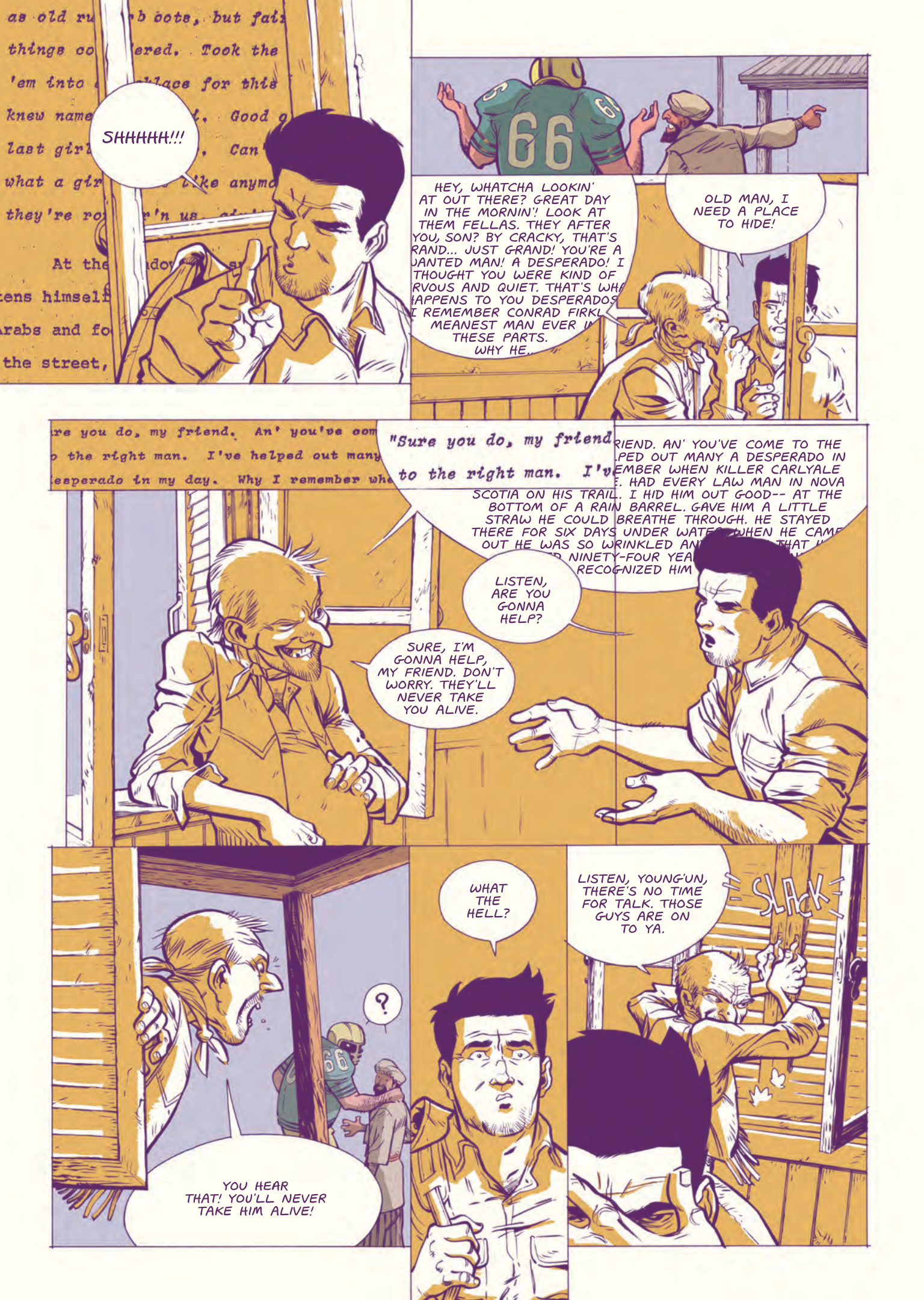
CLICK
!

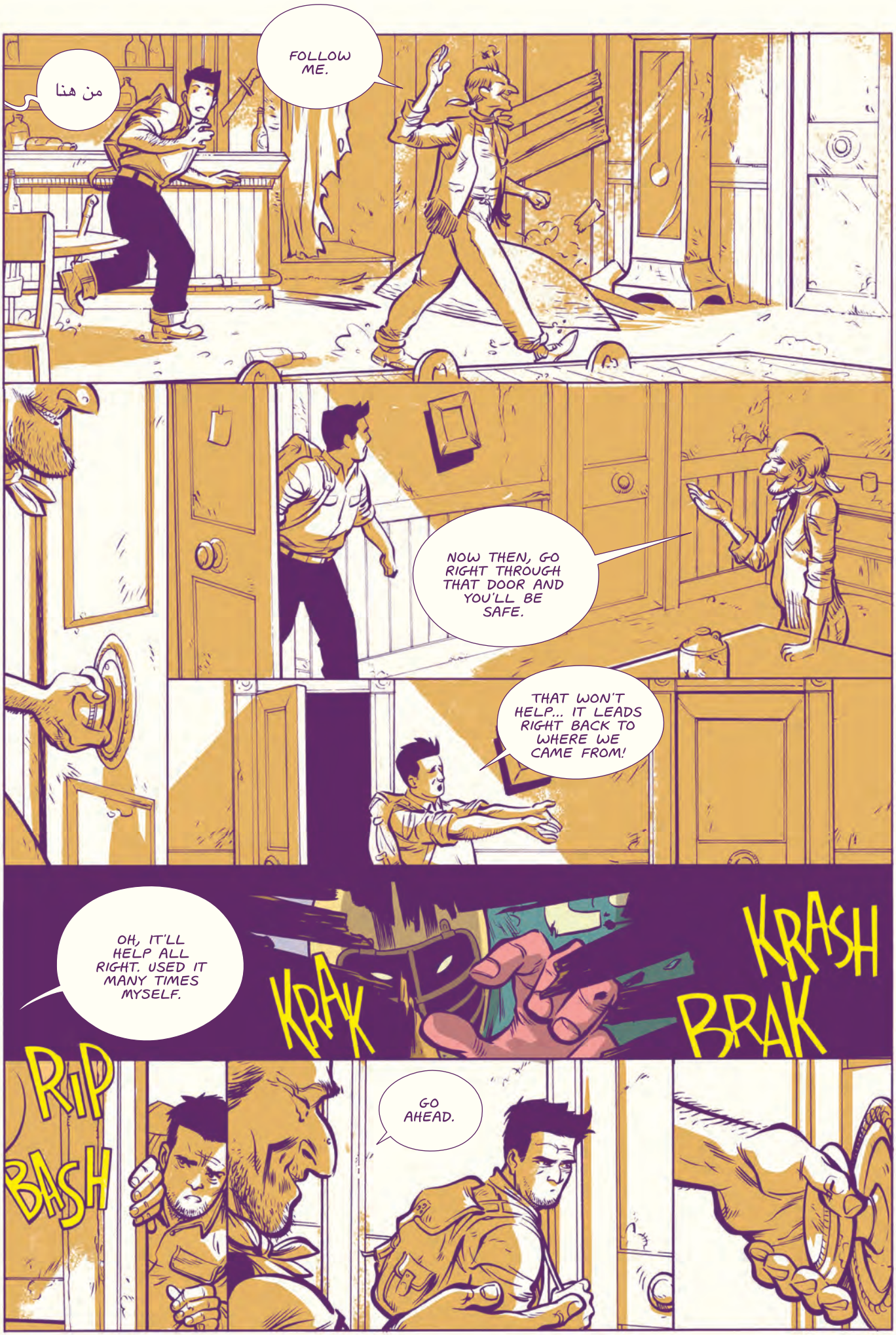
من هنا

Coach Thumpson
SALOON

WELL, DON'T JUST STAND THERE WITH YOUR TEETH HANGIN' OUT, YOUNG'UN. MY NAME IS MERNLY. MELROSE MERNLY. NAMED FOR THE DUKE OF MELROSE. MAMA ALWAYS TOOK A FANCY TO HIM WHEN SHE READ ABOUT HIM IN THE JOURNALS, SO WHEN I CAME ALONG SHE UP AN' CALLED ME MELROSE. SILLY NAME FOR A REAL HE-MAN.
MY FRIENDS CALL ME SVEN.

ANYWAY, LET'S NOT STAND HERE JAWIN' WHEN WE COULD BE COMFORTABLE. PULL UP A CHAIR AND TAKE THE WEIGHT OFF. IT'S GOOD TO SEE A FRIENDLY FACE IN THESE PARTS. LAST PERSON WHO CAME THROUGH TOWN MUST HAVE BEEN SIX-SEVEN YEARS AGO.
I tried to get him, hell, this t
like you
men are dri
way, What more could a man
roof over his head, a little
solitude, a fr
raveler who good conversatio
And then there's this
you to know the back
s stocked
GASP!
!

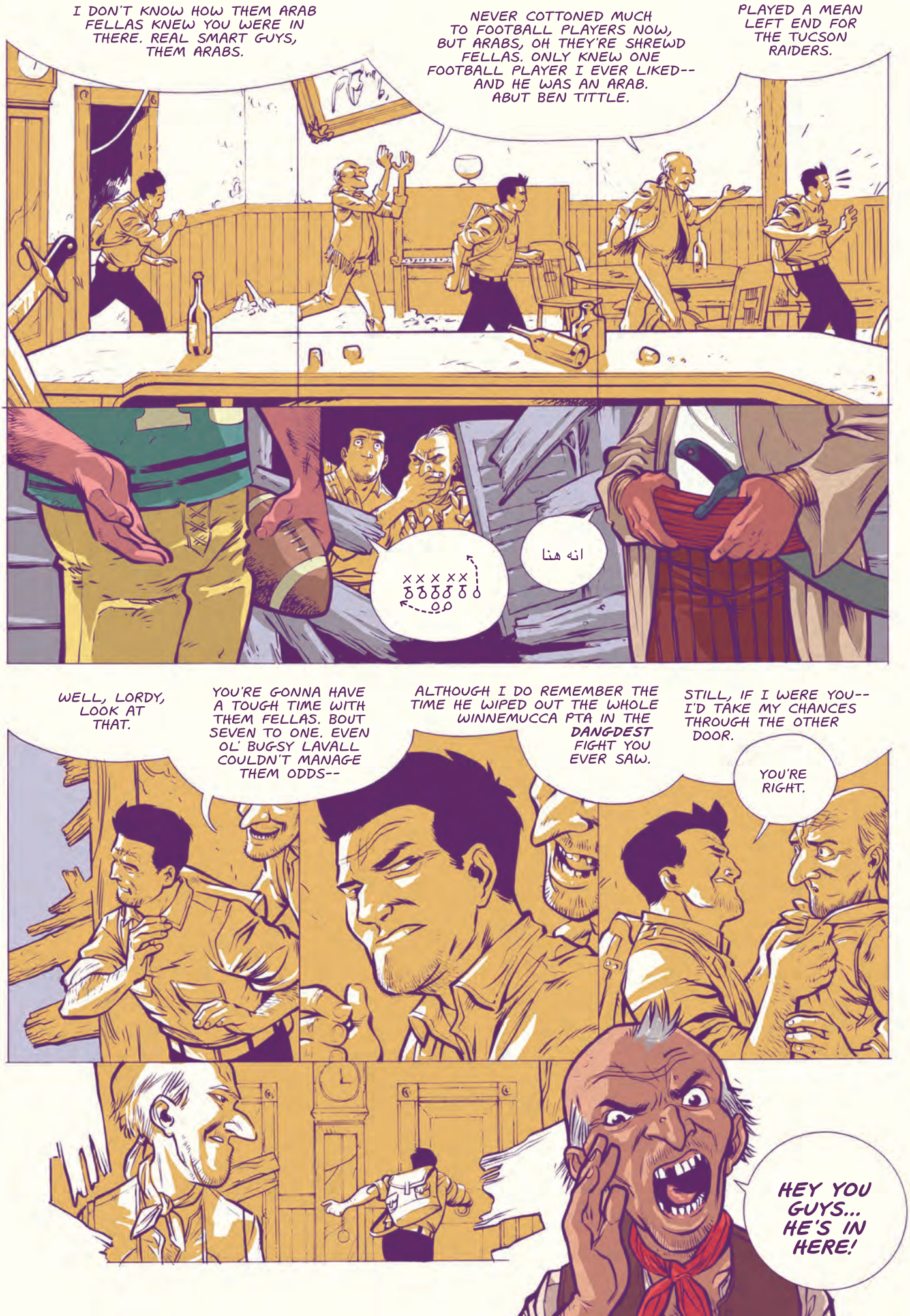

SHHHHH!!!
HEY, WHATCHA LOOKIN' AT OUT THERE? GREAT DAY IN THE MORNIN'! LOOK AT THEM FELLAS. THEY AFTER YOU, SON? BY CRACKY, THAT'S GRAND... JUST GRAND! YOU'RE A WANTED MAN! A DESPERADO! I THOUGHT YOU WERE KIND OF RVOUS AND QUIET. THAT'S WH APPENS TO YOU DESPERADOS I REMEMBER CONRAD FIRK MEANEST MAN EVER I THESE PARTS. WHY HE...
OLD MAN, I NEED A PLACE TO HIDE!
"Sure you do, my friend to the right man. I've
RIEND. AN' YOU'VE COME TO THE LPED OUT MANY A DESPERADO IN EMBER WHEN KILLER CARLYALE . HAD EVERY LAW MAN IN NOVA SCOTIA ON HIS TRAIL. I HID HIM OUT GOOD-- AT THE BOTTOM OF A RAIN BARREL. GAVE HIM A LITTLE STRAW HE COULD BREATHE THROUGH. HE STAYED THERE FOR SIX DAYS UNDER WATE WHEN HE CAME OUT HE WAS SO WRINKLED AN THAT H NINETY-FOUR YEA RECOGNIZED HIM
LISTEN, ARE YOU GONNA HELP?
SURE, I'M GONNA HELP, MY FRIEND. DON'T WORRY. THEY'LL NEVER TAKE YOU ALIVE.
WHAT THE HELL?
?
YOU HEAR THAT! YOU'LL NEVER TAKE HIM ALIVE!
LISTEN, YOUNG'UN, THERE'S NO TIME FOR TALK. THOSE GUYS ARE ON TO YA.
SLACK


من هنا
FOLLOW ME.
NOW THEN, GO RIGHT THROUGH THAT DOOR AND YOU'LL BE SAFE.
THAT WON'T HELP... IT LEADS RIGHT BACK TO WHERE WE CAME FROM!
OH, IT'LL HELP ALL RIGHT. USED IT MANY TIMES MYSELF.
KRAK
KRASH
BRAK
RIP
BASH
GO AHEAD.

DON'T TELL THEM ABOUT THIS!
DON'T WORRY ABOUT ME, SON. MY LIPS ARE SEALED. I'M NOT THE KIND OF GUY WHO BLABS. NOT ME... NOT MELROSE MERNLY, NOSIREE. YOU SHOULDA SEEN ME IN THE OLD DAYS WHEN WE WERE SMUGGLING R KETCHUP INTO ACA THEY USED TO OLD ZIPP
KRAK
JUST REMEMBER... KEEP QUIET.
YOU CAN COUNT ON ME. I'LL NEVER TELL 'EM. THAT'S A PROMISE. I SWEAR TO YOU BY THE DUKE OF MELROSE. I'LL NEVER TELL 'EM. NEVER. NO SIR.

KRAK
HE'S IN THERE.
ألا ينبغي ان ننتظر التعزيزات؟

WELL, YOU'RE BACK. SORT OF THOUGHT YOU WOULD BE.


I DON'T KNOW HOW THEM ARAB FELLAS KNEW YOU WERE IN THERE. REAL SMART GUYS, THEM ARABS.
NEVER COTTONED MUCH TO FOOTBALL PLAYERS NOW, BUT ARABS, OH THEY'RE SHREWD FELLAS. ONLY KNEW ONE FOOTBALL PLAYER I EVER LIKED-- AND HE WAS AN ARAB. ABUT BEN TITTLE.
PLAYED A MEAN LEFT END FOR THE TUCSON RAIDERS.
انه هنا
WELL, LORDY, LOOK AT THAT.
YOU'RE GONNA HAVE A TOUGH TIME WITH THEM FELLAS. BOUT SEVEN TO ONE. EVEN OL' BUGSY LAVALL COULDN'T MANAGE THEM ODDS--
ALTHOUGH I DO REMEMBER THE TIME HE WIPED OUT THE WHOLE WINNEMUCCA PTA IN THE DANGDEST FIGHT YOU EVER SAW.
STILL, IF I WERE YOU-- I'D TAKE MY CHANCES THROUGH THE OTHER DOOR.
YOU'RE RIGHT.
HEY YOU GUYS... HE'S IN HERE!

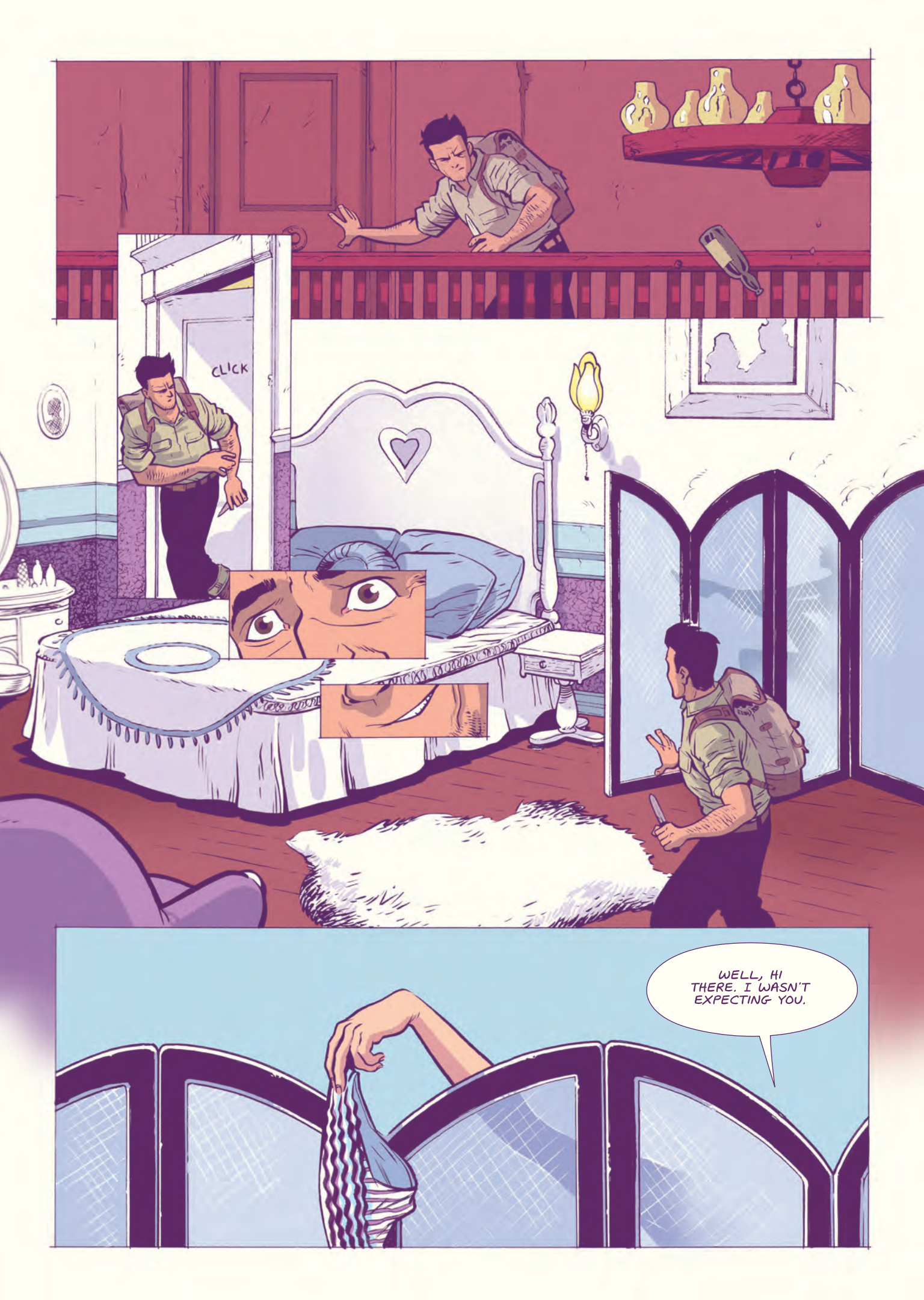
SLUG

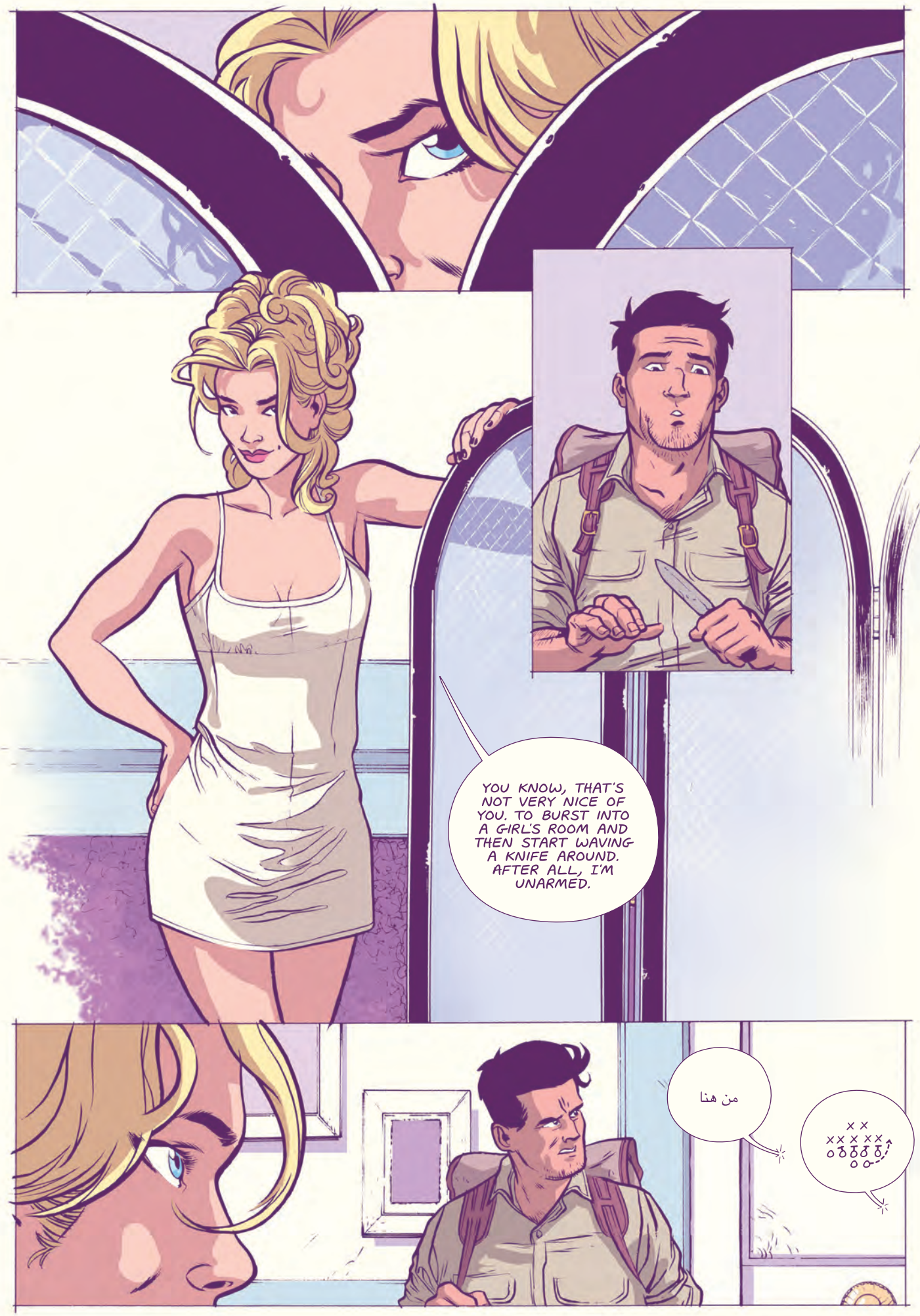
ايها الأحمق

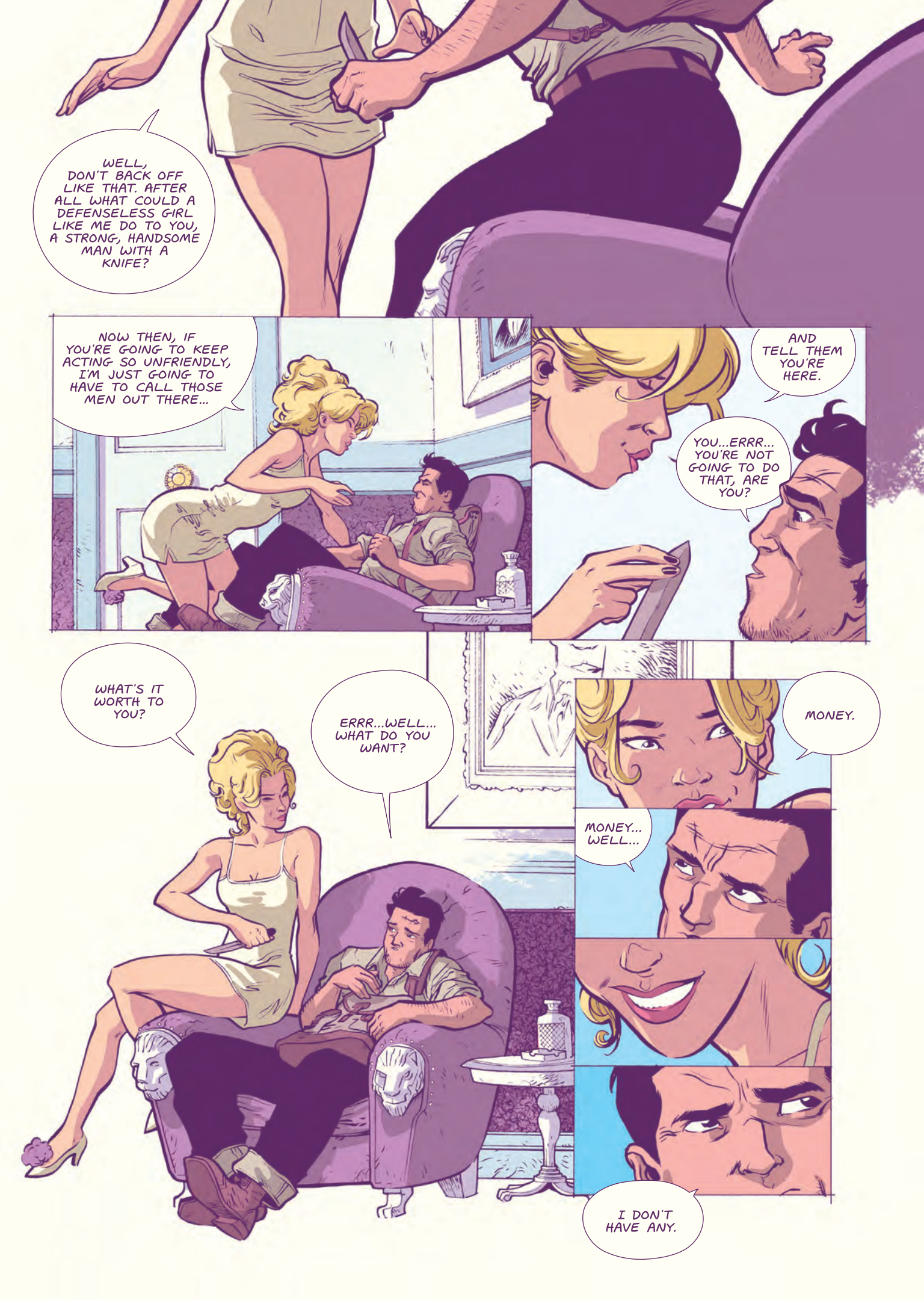
THUMP
The Arabs and football play
Mac hears them starting to batter
MAC:
"Just remem
'll never tell 'em.
I swear to you by the
Duke of Melrose. I'll never tell 'em.
Never. No sir."
Mac slips
rush in to the offi
football
stand or sit around the room, drinking and

KRAK
thunk
BIG BILL:
go get 'em. The ot
en they get here."
high wide-angle sho
He is doubling
saloon. Sven follows right
out the other
lking all the way. When Mac gets
or he suddenly jumps back and
there are seve
players.
Mac shoves his
around carefully. The A
have fanned out and are
decides to try
Sven is sitting
SVEN:
the old
gh the
he goe
VEN:
he'

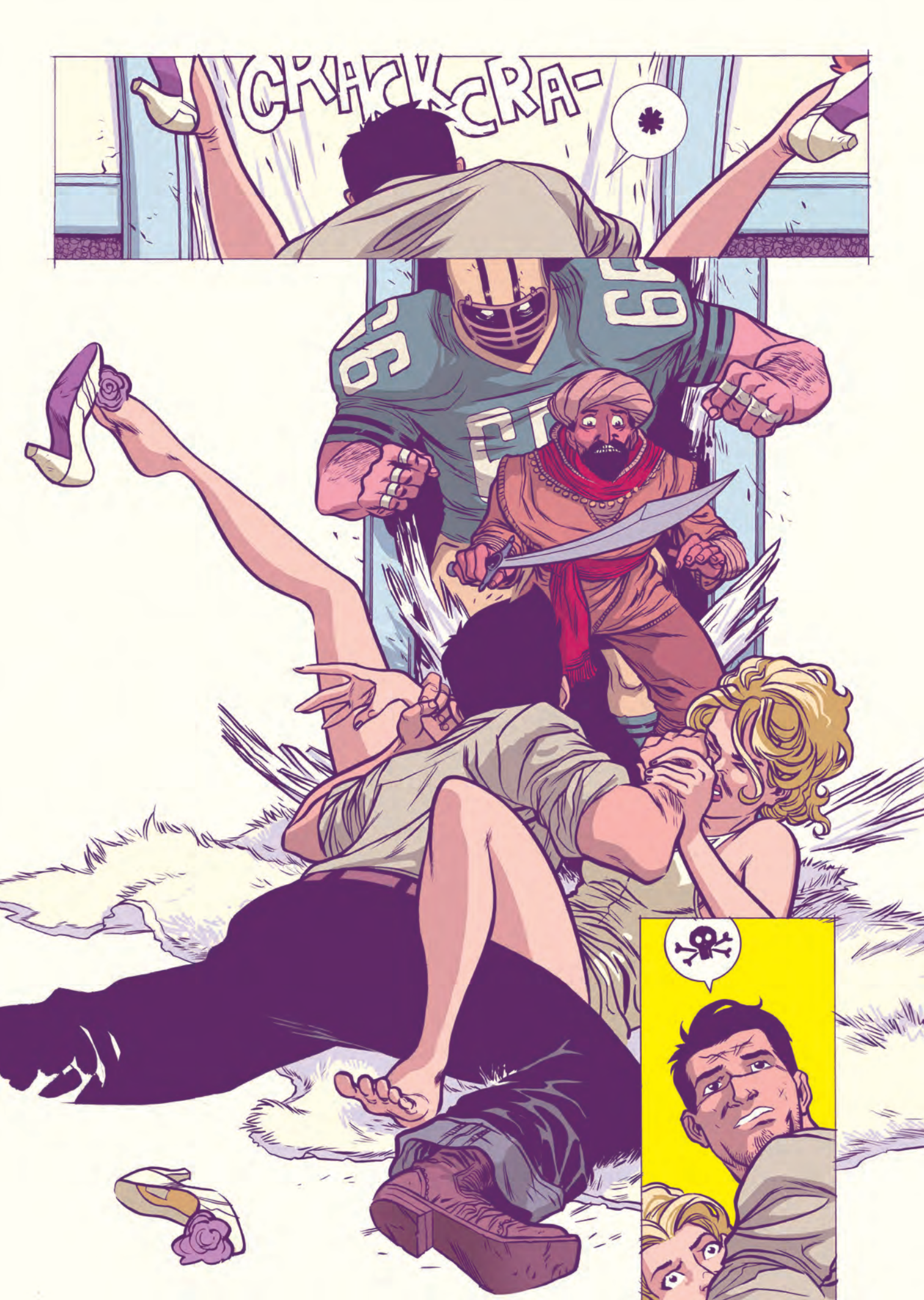
HEY, YOU DID IT NOW, YOUNG'UN. THAT THERE'S THE BEST DANGED FIGHT I'VE SEEN SINCE THE TIME BERNIE O'BRIEN TRIED TO BREAK OUT OF THE FEDERAL PEN AFTER THEY STUCK HIM WITH AN OBSCENITY RAP. OL' BERNIE KEPT INSISTEN' THEM POSTCARDS WAS ART, AND BY CRACKEY I AGREED WITH HIM. ANYWAY, ME AN' OL' BERN SLUGGED IT OUT WITH THE FEDS FOR ABOUT THREE DAYS WITHOUT A LET UP. THEN JUST WHEN THINGS WAS GOIN' ROUGH--
XXX


CLICK
WELL, HI THERE. I WASN'T EXPECTING YOU.


YOU KNOW, THAT'S NOT VERY NICE OF YOU. TO BURST INTO A GIRL'S ROOM AND THEN START WAVING A KNIFE AROUND. AFTER ALL, I'M UNARMED.
من هنا


WELL, DON'T BACK OFF LIKE THAT. AFTER ALL WHAT COULD A DEFENSELESS GIRL LIKE ME DO TO YOU, A STRONG, HANDSOME MAN WITH A KNIFE?
NOW THEN, IF YOU'RE GOING TO KEEP ACTING SO UNFRIENDLY, I'M JUST GOING TO HAVE TO CALL THOSE MEN OUT THERE...
AND TELL THEM YOU'RE HERE.
YOU...ERRR... YOU'RE NOT GOING TO DO THAT, ARE YOU?
WHAT'S IT WORTH TO YOU?
ERRR...WELL... WHAT DO YOU WANT?
MONEY.
MONEY... WELL...
I DON'T HAVE ANY.

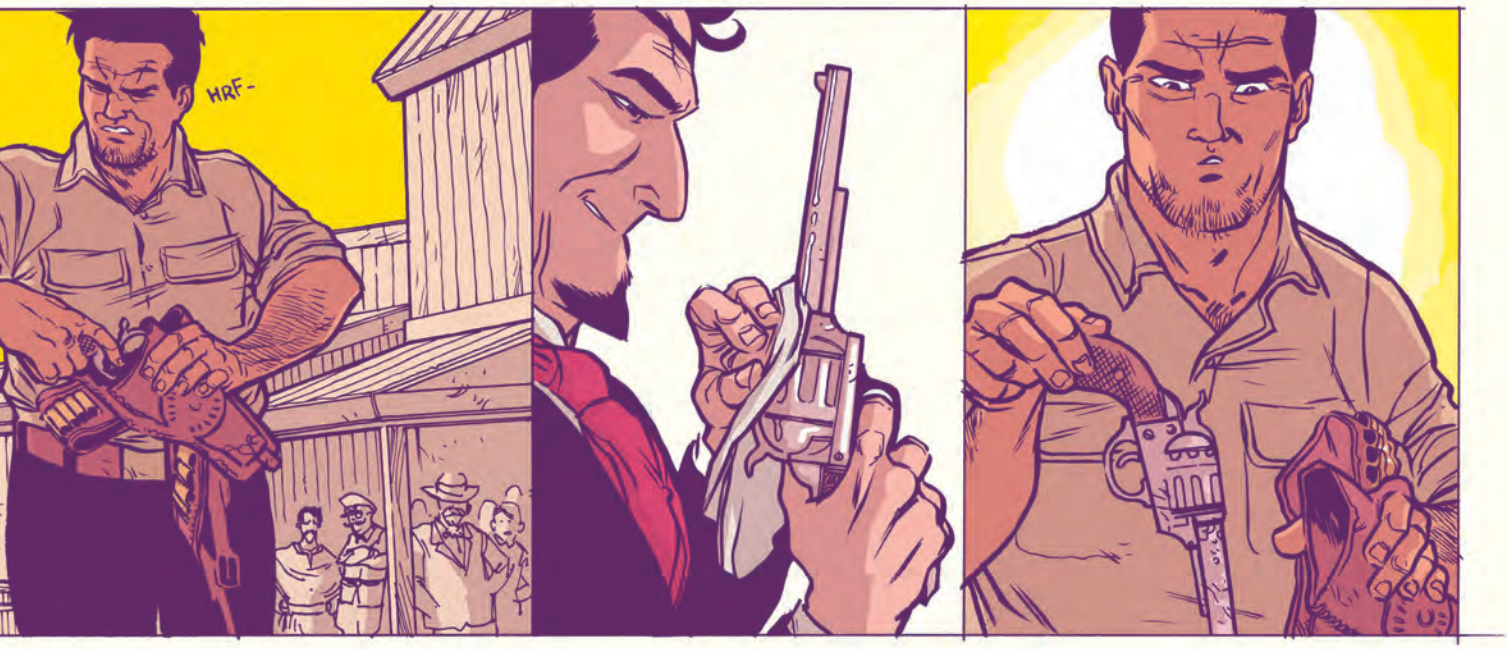
THAT'S BETTER. AFTER ALL, I DON'T WANT TO TURN YOU IN AND IF YOU CAN MAKE IT WORTH MY WHILE...
OH, COME NOW. YOU MUST HAVE SOMETHING.
WELL, I...ERRR... I GOT SIX DOLLARS.
SIX DOLLARS?
انه هنا
AAAAAAAAAEEEEEEEEEEEEEE


CRACK CRA-

STAFF
SLAP
KRHKOW

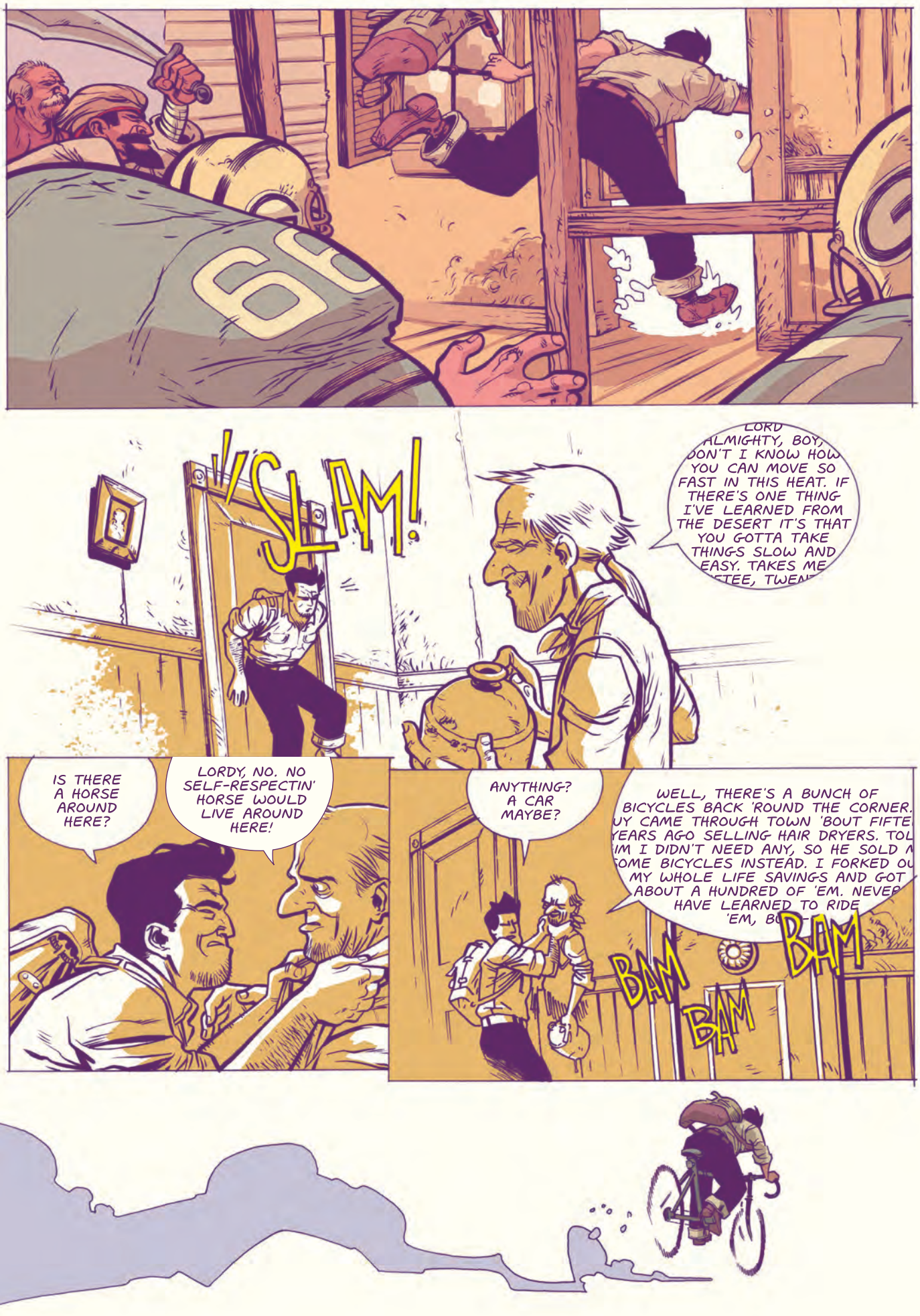
ALL RIGHT NOW! THIS IS YOUR SHERIFF TALKING. WHAT THE HELL DO YOU THINK YOU PEOPLE ARE DOING? YOU CAN'T LYNCH A MAN JUST BECAUSE HE'S A LOW, YELLOW-BELLIED, CHEATIN', THIEVIN' RAPIST!
WE DON'T DO THINGS LIKE THAT IN THESE PARTS.
WE'VE GOT THE LAW.
UNTIE HIM.

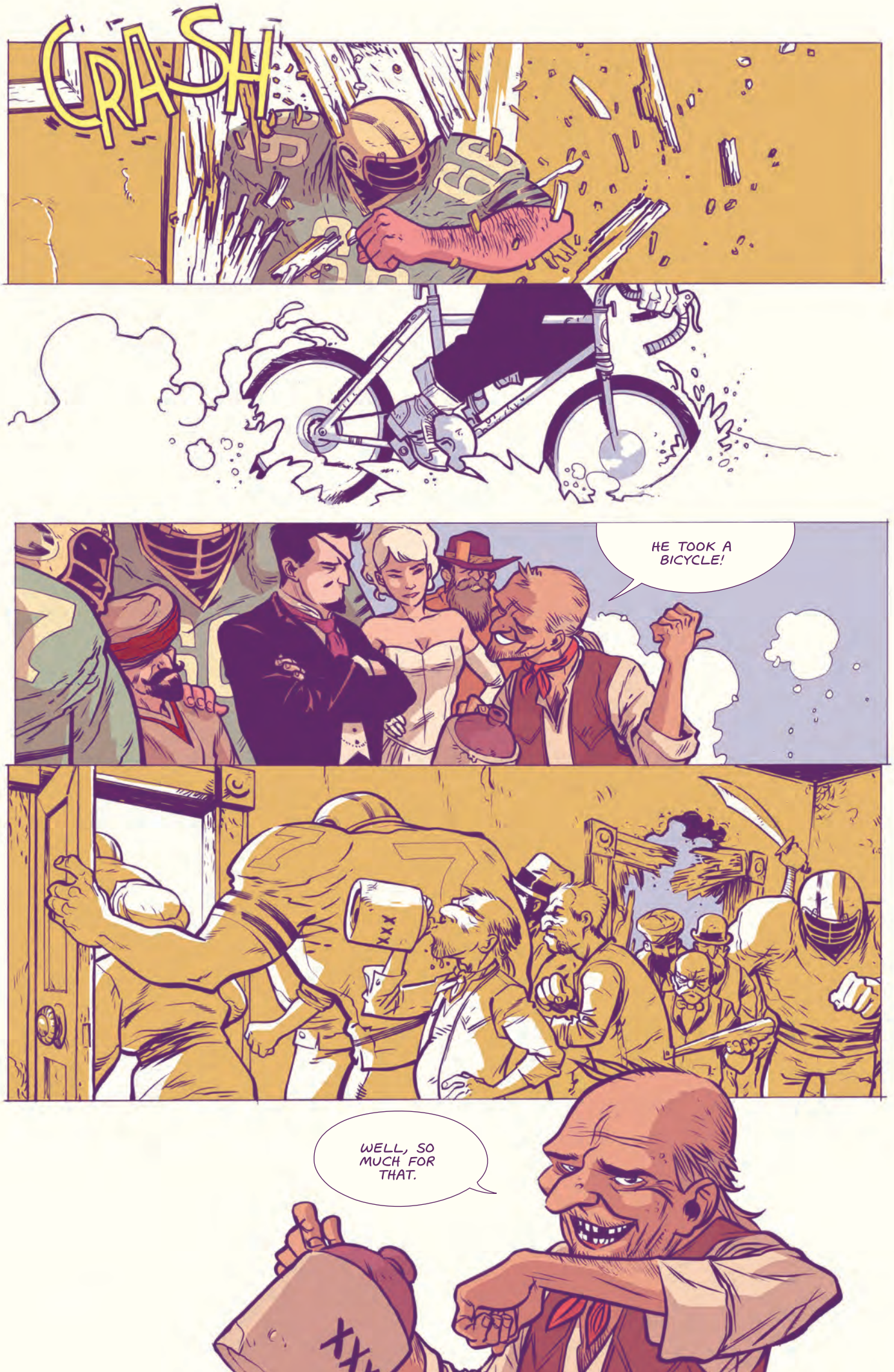
HE SAYS IT'S BETWEEN YOU AND HIM.


HRF-

POP
POP
POP
PROP.

BANG
ZAP
KRAK
BAM
KAPOW
BANG
BAM
POW
KRAK
FRAK
POW
RATATATATATAT
TATATATATA
KRAKOW
BRACK
POW
TOK
KRAK
ZAM
POP
PING
OOF


SLAM!
LORD ALMIGHTY, BOY, DON'T I KNOW HOW YOU CAN MOVE SO FAST IN THIS HEAT. IF THERE'S ONE THING I'VE LEARNED FROM THE DESERT IT'S THAT YOU GOTTA TAKE THINGS SLOW AND EASY. TAKES ME
IS THERE A HORSE AROUND HERE?
LORDY, NO. NO SELF-RESPECTIN' HORSE WOULD LIVE AROUND HERE!
ANYTHING? A CAR MAYBE?
WELL, THERE'S A BUNCH OF BICYCLES BACK 'ROUND THE CORNER. UY CAME THROUGH TOWN 'BOUT FIFTE YEARS AGO SELLING HAIR DRYERS. TOL IM I DIDN'T NEED ANY, SO HE SOLD M SOME BICYCLES INSTEAD. I FORKED OU MY WHOLE LIFE SAVINGS AND GOT ABOUT A HUNDRED OF 'EM. NEVER HAVE LEARNED TO RIDE 'EM, BU
BAM
BAM
BAM


CRASH
HE TOOK A BICYCLE!
WELL, SO MUCH FOR THAT.

NEW & USED
AUTOMOBILES
$3000.00
$6749.00
$5049.00
$4789.00
ahem.
$4,789.00

IF YOU'VE GOT THAT KIND OF DOUGH, MY FRIEND, YOU MAY DRIVE AWAY.
WELL... I DON'T, BUT...
HOW MUCH YOU WILLING TO SPEND? SELLIN' SAM WILL FIND A CAR TO FIT YOUR POCKET.
$6.
SIX DOLLARS? I GOT JUST THE CAR FOR YOU!
CREEUNK
VROOOOOM
CLUNK

$3000.00
$6749.00
$5049.00

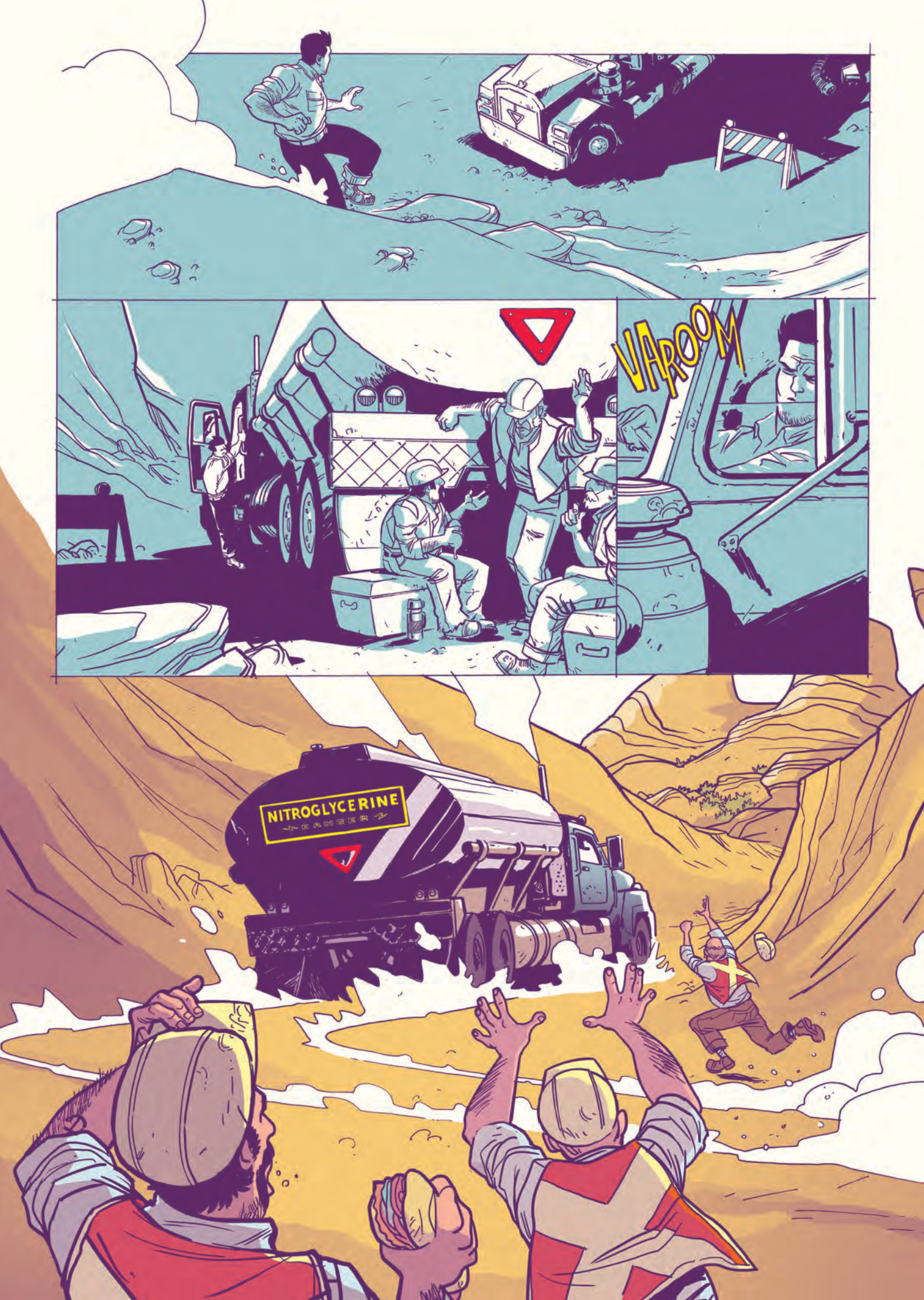
VRA
BOOM

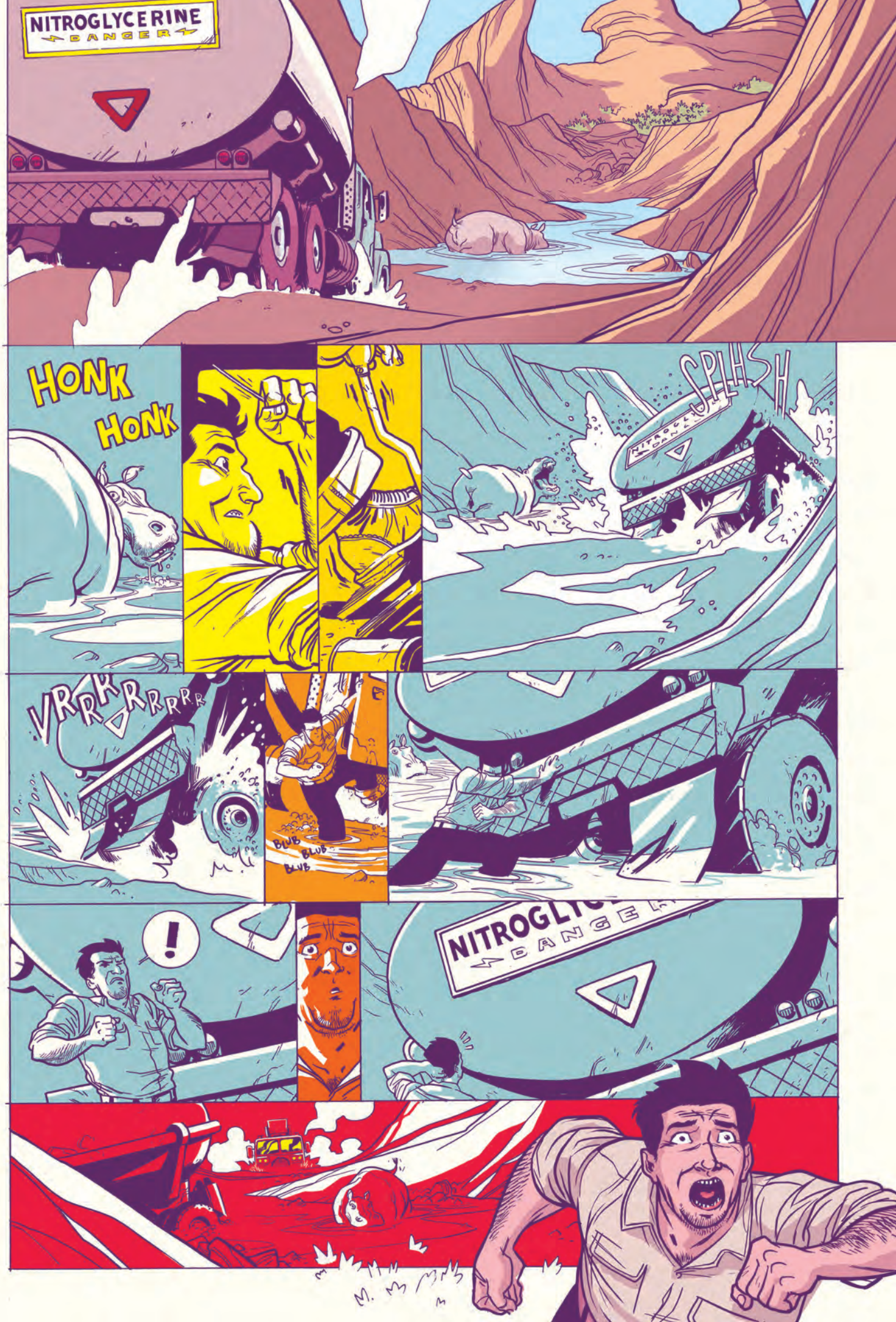
BANG
KNOCK
66

KNOCK KNOCK

DIP
AHEAD

SKREECH

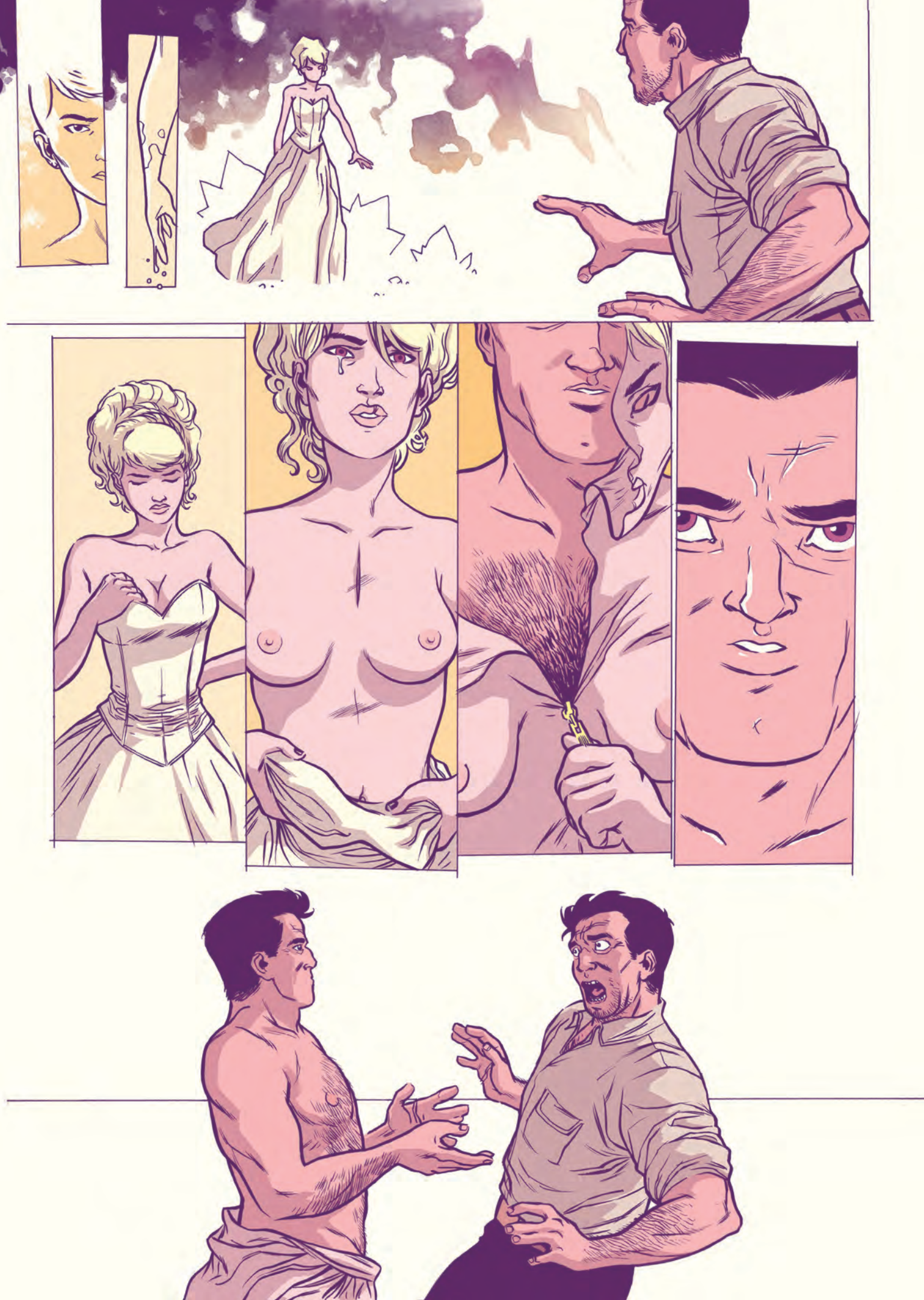

VAROOM
NITROGLYCERINE
DANGER

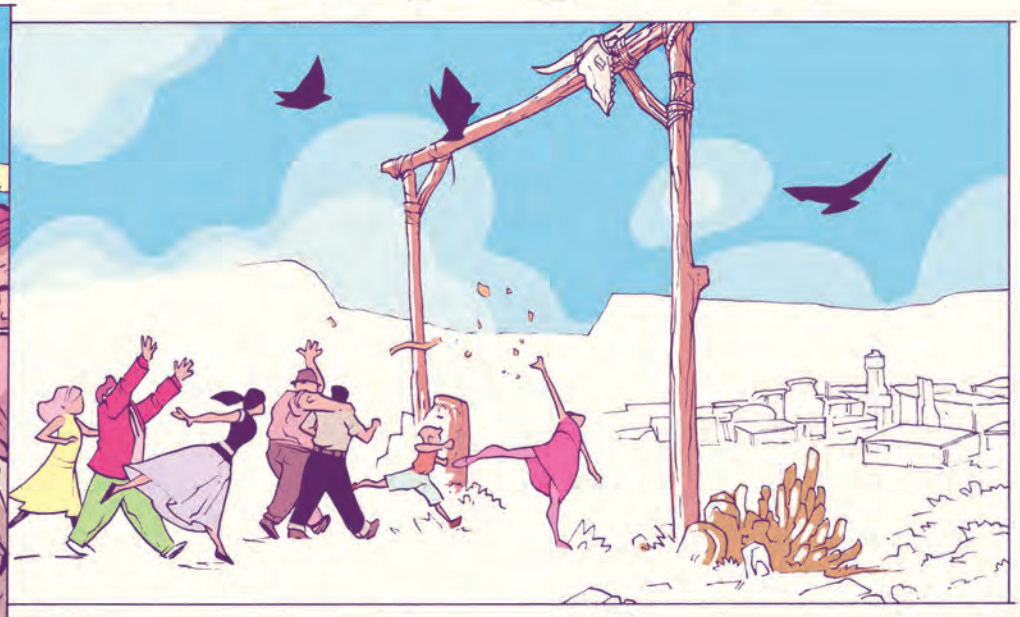

NITROGLYCERINE
DANGER
HONK
HONK
SPLASH
VRRK RRRRR
BLUB
BLUB
BLUB
!
NITROGLY
DANGE

AAHAAAAHHHHHHHHHHHHHHHHH

NITROGLYCE
DANGE

HEH.
KAFF





A tight shot of Mac's face as th
His eyes widen and his mouth opens. The ha musi
played by the small band swells and rowns all
dialogue, as Mac is led i ide. ut band
playing and the people da

~~fin~~

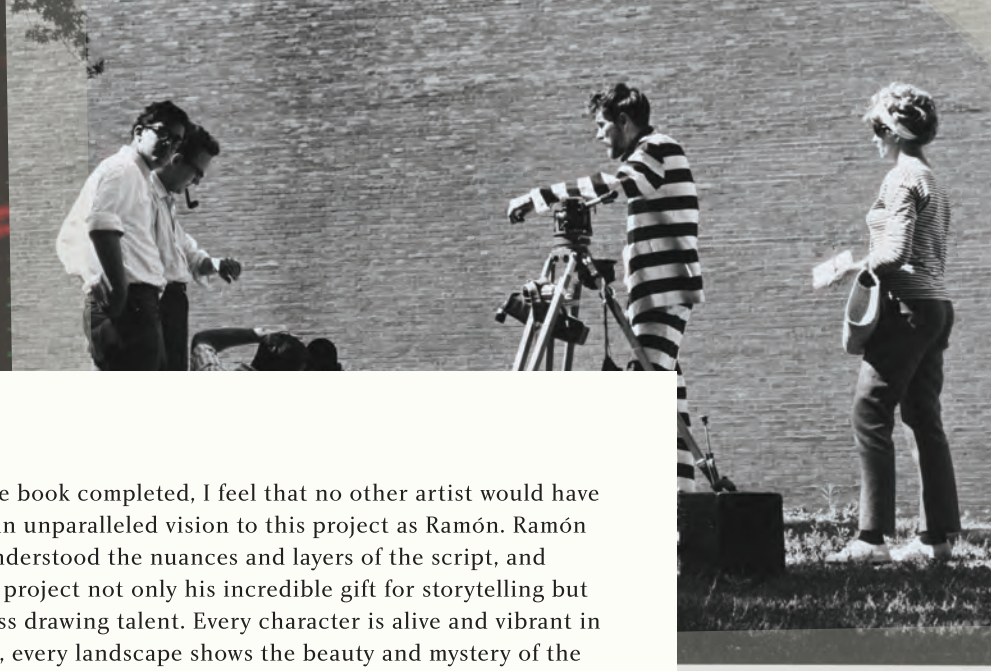
AFTERWORD

More than forty years ago, my father and Jerry Juhl started the creative process of the book that you're holding in your hands today. *Tale of Sand* is an extension of the themes, storytelling, and style of Jim's short film *Time Piece*, and it speaks to a wide audience about many of the underlying feelings that my father was experiencing as a young artist at the start of his career.

Running The Jim Henson Company today, I have an understanding of and appreciation for how so many of my father's creations affected so many people on a profound level. At its most basic, Jim's message was one of kindness towards ourselves and others, of embracing and celebrating our differences, and most importantly how to recognize in ourselves an unlimited potential for creativity and self-expression.

It was with all of this in mind that we set out to bring *Tale of Sand* to life. It was a wonderful surprise when our company archivist Karen Falk unearthed the original *Tale of Sand* screenplay. It was like finding buried treasure; not only was it a complete feature-length screenplay written by Jim and his longtime writing partner Jerry Juhl, but there were three different drafts, dating from 1967 all the way up until 1974. It was fascinating to see how the screenplay evolved in certain ways, and yet Jim was clearly loyal to his original vision as he kept working on the project for many years.

It was through discussions with Stephen Christy at Archaia that *Tale of Sand* came to life as a graphic novel. Archaia's enthusiasm and vision made it clear that the graphic novel format would present the story in a visual medium, and maintain Jim and Jerry's original cinematic vision. The next challenge was to find an artist with the talent and creativity to realize the screenplay in a way that would look unlike any other graphic novel. It was then that we came across the work of Ramón Pérez.



After seeing the book completed, I feel that no other artist would have brought such an unparalleled vision to this project as Ramón. Ramón immediately understood the nuances and layers of the script, and brought to the project not only his incredible gift for storytelling but also his limitless drawing talent. Every character is alive and vibrant in Ramón's hands, every landscape shows the beauty and mystery of the desert. Most importantly, his comedic timing and clarity of story make my father's mostly visual screenplay so easy to read. I know the entire team on this project put their hearts and souls into making something that captures Jim and Jerry's creative intention, even going so far as to design a font inspired by my father's handwriting to letter the book.

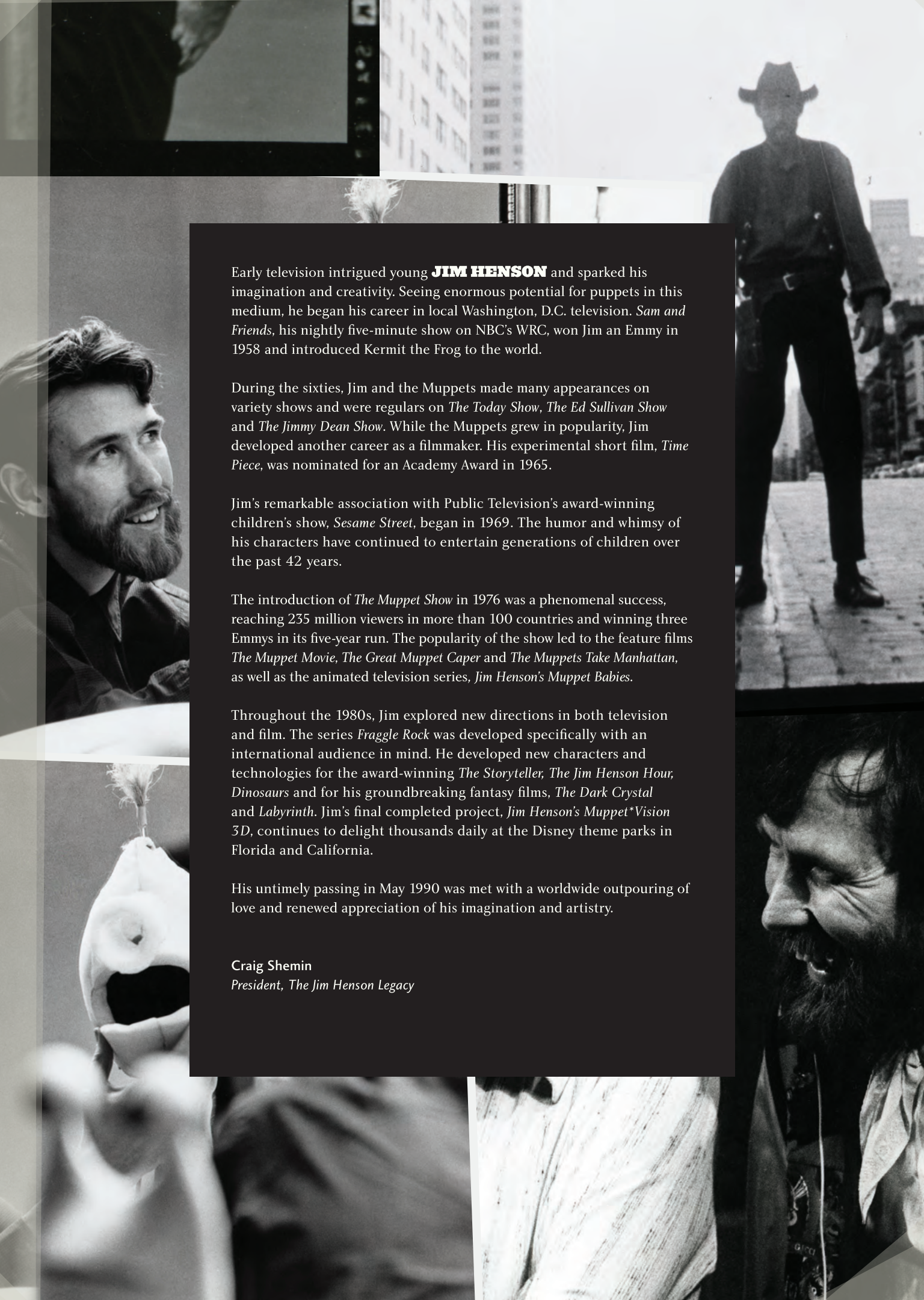
All of us at The Jim Henson Company, along with the team at Archaia, set out to create this graphic novel as a tribute to my father, and his longtime collaboration with Jerry Juhl. Our goal was to breathe life into something that otherwise would have remained in our archives, and do so in a way that would introduce fans to a side of my father's creative work that has rarely been seen before. More than anything, I'm excited and grateful that forty years after my father put *Tale of Sand* to paper, fans can experience for themselves his creative process and explore an incredible new visual world.

Lisa Henson
Los Angeles, California
September, 2011

Lisa Henson is Chief Executive Officer of The Jim Henson Company where she oversees all television and feature film production from early development through post-production.

Henson serves as executive producer of the PBS KIDS series Sid the Science Kid *and* Dinosaur Train *as well as the new series* Pajanimals *airing daily on Sprout. Producing credits include* Five Children and It, MirrorMask *and* Good Boy. *Features in current development include the highly anticipated films* Power of the Dark Crystal *and* Fraggle Rock.

Henson graduated with a degree in folklore and mythology from Harvard University, where she was the first female President of The Harvard Lampoon.



Early television intrigued young **JIM HENSON** and sparked his imagination and creativity. Seeing enormous potential for puppets in this medium, he began his career in local Washington, D.C. television. *Sam and Friends*, his nightly five-minute show on NBC's WRC, won Jim an Emmy in 1958 and introduced Kermit the Frog to the world.

During the sixties, Jim and the Muppets made many appearances on variety shows and were regulars on *The Today Show*, *The Ed Sullivan Show* and *The Jimmy Dean Show*. While the Muppets grew in popularity, Jim developed another career as a filmmaker. His experimental short film, *Time Piece*, was nominated for an Academy Award in 1965.

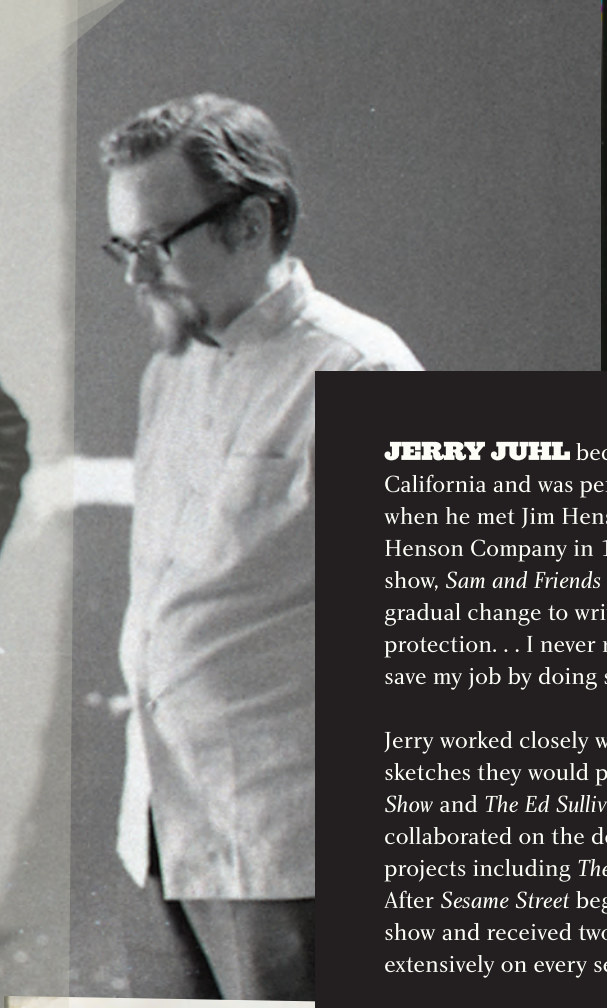
Jim's remarkable association with Public Television's award-winning children's show, *Sesame Street*, began in 1969. The humor and whimsy of his characters have continued to entertain generations of children over the past 42 years.

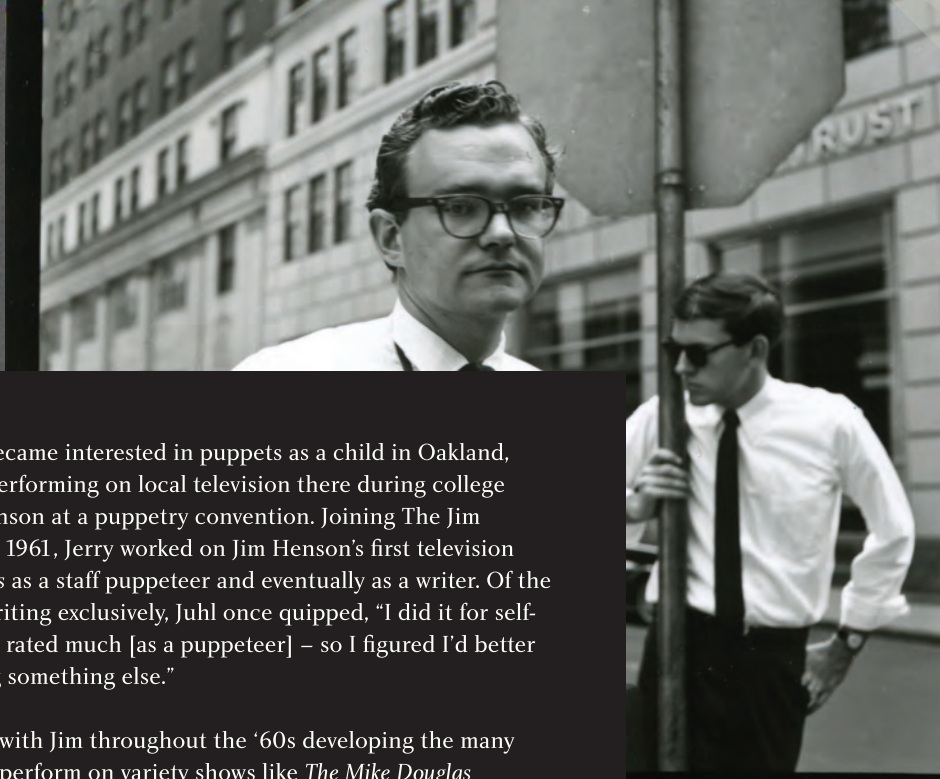
The introduction of *The Muppet Show* in 1976 was a phenomenal success, reaching 235 million viewers in more than 100 countries and winning three Emmys in its five-year run. The popularity of the show led to the feature films *The Muppet Movie*, *The Great Muppet Caper* and *The Muppets Take Manhattan*, as well as the animated television series, *Jim Henson's Muppet Babies*.

Throughout the 1980s, Jim explored new directions in both television and film. The series *Fraggle Rock* was developed specifically with an international audience in mind. He developed new characters and technologies for the award-winning *The Storyteller*, *The Jim Henson Hour*, *Dinosaurs* and for his groundbreaking fantasy films, *The Dark Crystal* and *Labyrinth*. Jim's final completed project, *Jim Henson's Muppet*Vision 3D*, continues to delight thousands daily at the Disney theme parks in Florida and California.

His untimely passing in May 1990 was met with a worldwide outpouring of love and renewed appreciation of his imagination and artistry.

Craig Shemin
President, The Jim Henson Legacy





JERRY JUHL became interested in puppets as a child in Oakland, California and was performing on local television there during college when he met Jim Henson at a puppetry convention. Joining The Jim Henson Company in 1961, Jerry worked on Jim Henson's first television show, *Sam and Friends* as a staff puppeteer and eventually as a writer. Of the gradual change to writing exclusively, Juhl once quipped, "I did it for self-protection. . . I never rated much [as a puppeteer] – so I figured I'd better save my job by doing something else."

Jerry worked closely with Jim throughout the '60s developing the many sketches they would perform on variety shows like *The Mike Douglas Show* and *The Ed Sullivan Show*. During that period, Jim and Jerry also collaborated on the development of numerous experimental or long-form projects including *The Cube*, *Tale of Sand*, and *The Great Santa Claus Switch*. After *Sesame Street* began in 1969, Jerry spent six seasons as a writer on the show and received two Emmy Awards for his work there. Jerry also wrote extensively on every season of *The Muppet Show*.

And when the Muppets went to the big screen, Jerry was right there as well. He co-wrote *The Muppet Movie* (1979) and went on to co-write the Muppet features *The Great Muppet Caper* (1981), *The Muppet Christmas Carol* (1992), *Muppet Treasure Island* (1996), and *Muppets From Space* (1999).

Jerry was also instrumental in the 1980s television show that Jim Henson created "to make world peace" – *Fraggle Rock*. As head writer and creative producer, Jerry led the multiple-award winning series for five seasons creating episodes and characters that continue to have devoted fans around the world.

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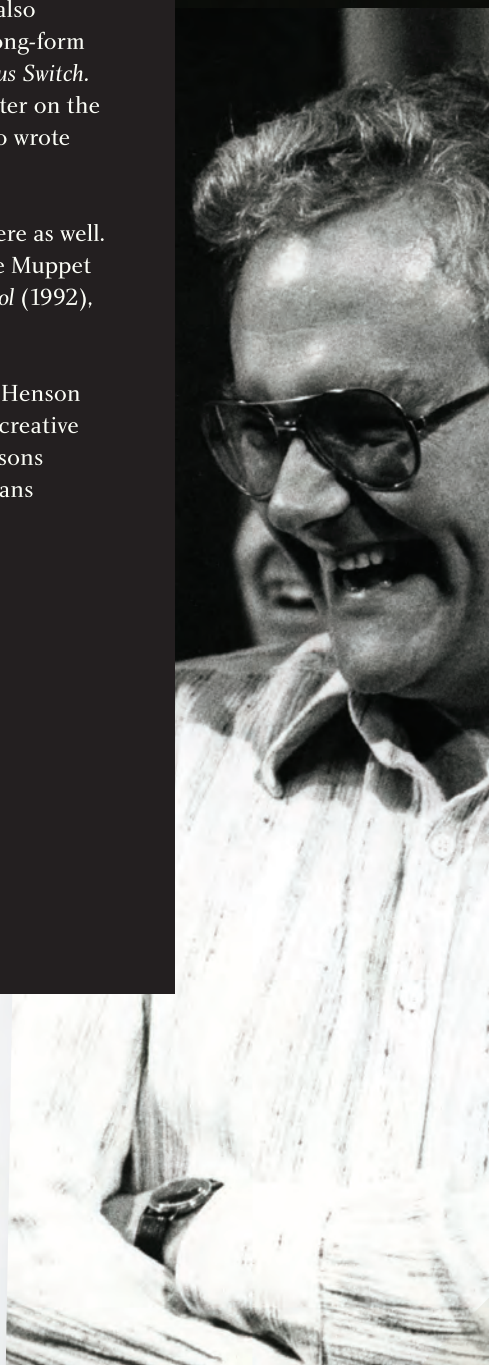


A child of the 1970's, **RAMÓN K. PÉREZ** was born early to immigrant parents in a small suburban town of southern Ontario, Canada. A visit to a drive-in double feature of *Buck Rogers* and *Battlestar Galactica* at an early age sparked his imagination and set the stage for his future career.

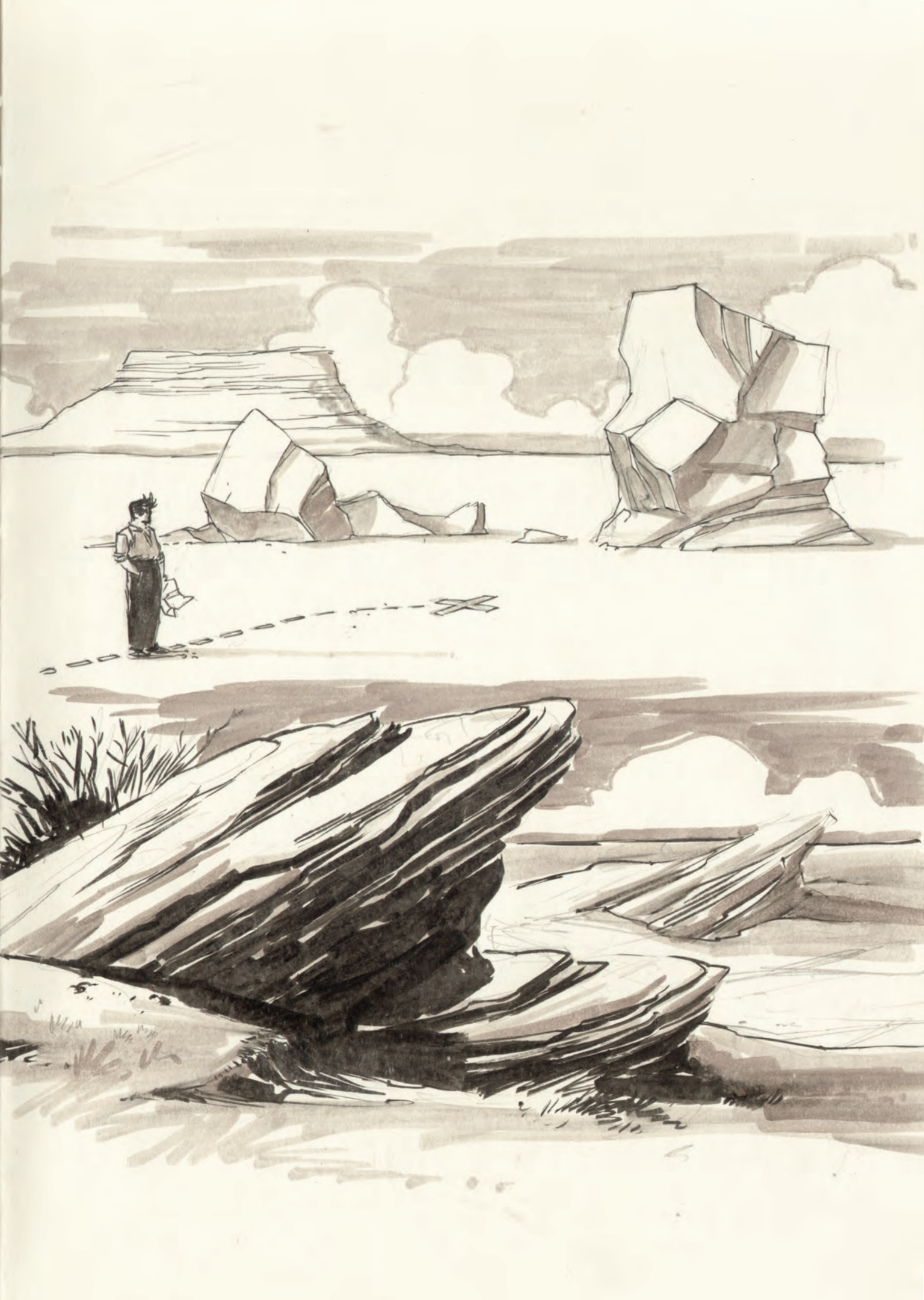
Now an established cartoonist and illustrator for well over a decade, Ramón's catalogue of work is as diverse as the styles he employs. A firm believer that every story has its own voice, Ramón tends to manipulate his art to better fit the tale. He has garnered such accolades as The Honour Book and Official Selection 2008 Silver Birch Non-Fiction Awards, ForeWord Reviews' 2010 Book of the Year Award, and numerous Shuster nominations for his collaborative works in children's literature and digital comics. His repertoire of clients includes Archaia, Marvel, DC, Dark Horse Comics, Owl Kids, Scholastic Canada, McClelland & Stewart, Lucasarts, Epitome Pictures, Hasbro, Wizards of the Coast, Clorox, various magazine publications and the people where it all began; Palladium Books Inc.

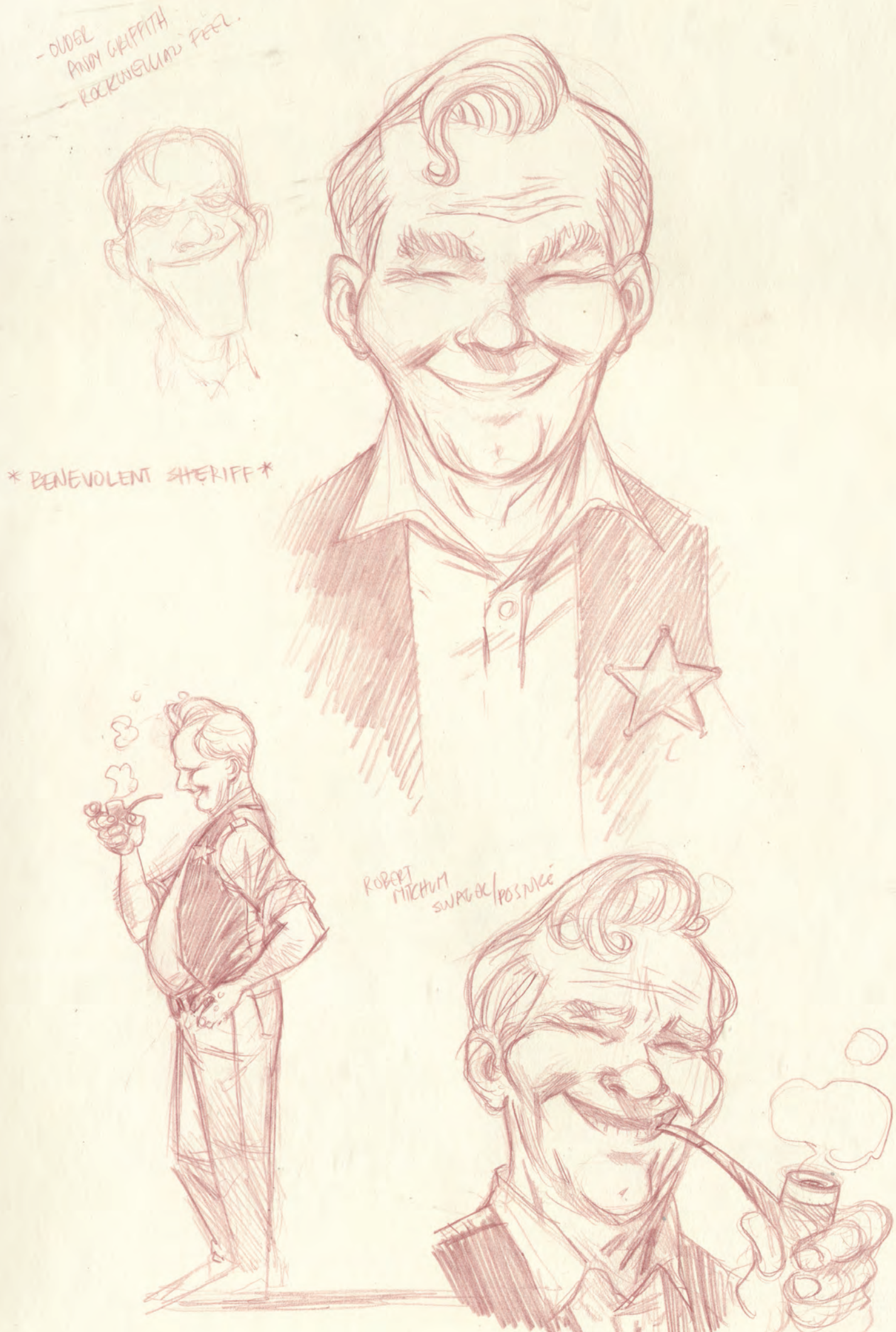
Aside from *Tale Of Sand,* recent highlights include *Captain America and the First Thirteen, Deadpool Team-Up 883, Dazzler, Resistance, JSA: Classified, Degrassi: Extra Credit Volume 2,* numerous covers for Dark Horse Comics' *Star Wars: The Clone Wars,* and his self-authored and illustrated *RIFTS: Machinations Of Doom.* Outside of comics, Ramón's illustrations have peppered role playing games, children's books, magazines, and advertising campaigns. His work can be seen throughout Palladium Books' *RIFTS* RPG series, *In Nomine* for SJGames, various publications for Wizards of the Coast, and more. In children's literature he is best known for his collaborations on *Fear This Book* and *The Cyclist's Bikelist* for Tundra Books.

Outside of his Professional career Ramón is constantly fostering his independent works; *Butternutsquash,* a slice of life comedy, and *Kukuburi,* an otherworldly fantasy adventure series. Other permutations percolating in his cranium involve space operas, westerns, and crime dramas, but all in due time as every story has its moment. To peruse more of Ramón's work visit ramonperez.com.

At the end of the day Ramón calls an old converted stablehouse in the middle of downtown Toronto, Ontario home, where he lives with his four plants, Boba Fett, curious affectations and ephemera, wondering where life will take him next.

The following pages contain selections from Ramón's sketchbooks.

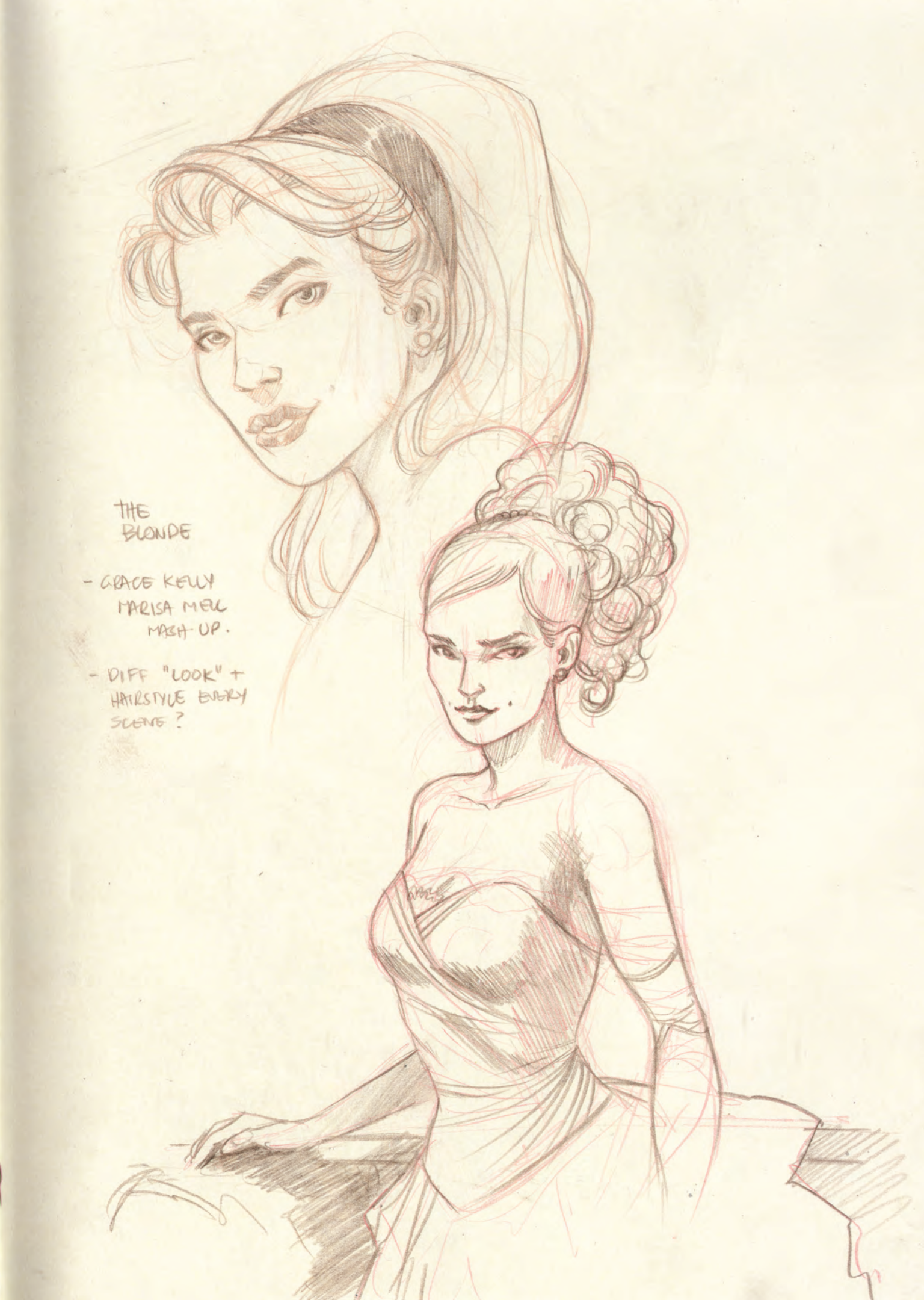



- OLDER
ANDY GRIFFITH
- ROCKWELLIAN FEEL.
* BENEVOLENT SHERIFF *
ROBERT MITCHUM
SWAGGER/POSTURE

MAC
- STOCKY + MUSCULAR
- LATE 30s
- WEATHER FACE
  RUDDY FROM LONG EXP. TO DESERT C
- EVERYMAN.
  - SIMPLE, BUT FRIENDLY EYES.

TIRED, HE'S BEEN
TRAPPED IN THIS CYCLE.

XXX
SVEN


THE
BLONDE
- GRACE KELLY
MARISA MELL
MASH-UP.
- DIFF "LOOK" +
HAIRSTYLE EVERY
SCENE ?

(from script)

- MUSCULAR / STOCKY MAN (5'5"-5'8")?
- LATE 30s.
- WEATHER + RUDDY.
- KHAKI TROUSERS + FADED WORKSHIRT.

- THIN, ARISTOCRATIC
- GOATEE
- PATCH OVER EYE
- PERFECT PLATE OF ELEGANCE; DARK SUIT, W SHIRT, PAISLEY TIE

- MAC -

- AN EVERYMAN
(KINDA IMAGINE HIM AS A MECHANIC, FROM THE 60s)

* INSTEAD OF KHAKIS, I USED DARK DENIM FOR HIS PANTS TO CONTRAST AGAINST THE DESERT PALETTE. STILL A WORKING MANS PANTS.

- PATCH -

HE IS MAC, OR WHAT MAC WANTS TO BE?

$29.95 US

"A must-have for Henson fans, it helps complete a portrait of the American icon."
—USA Today

"Mind-bending surrealist perfection."
—Wired Magazine

"A remarkable example of the type of visual storytelling that only graphic novels can achieve."
—NPR

Between 1967 and 1974, Jim Henson and his longtime writing partner Jerry Juhl developed three drafts of a screenplay for a feature length film called *Tale of Sand*.

It was during the development of the final draft of the screenplay that Jim Henson became involved in the production of *Sesame Street* and *The Muppet Show*, and he left the experimental filmmaking of his youth behind to concentrate on the creations that would in time make him a household name.

***Tale of Sand* has remained in the vaults of The Jim Henson Company ever since. It is the only feature-length screenplay written by Jim Henson that he was never able to produce during his lifetime.**

Breathtakingly illustrated by Ramón K. Pérez (*Wolverine and the X-Men*, *Kukuburi*), *Tale of Sand* was hailed as a groundbreaking achievement upon release, winning three 2012 Eisner Awards including Best Graphic Album, Best Penciller/Inker, and Best Publication Design, as well as two Harvey Awards and the Joe Shuster Award, and was named the best book of 2012 by iFanboy and Comics Alliance.

Jim Henson
THE JIM HENSON COMPANY

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